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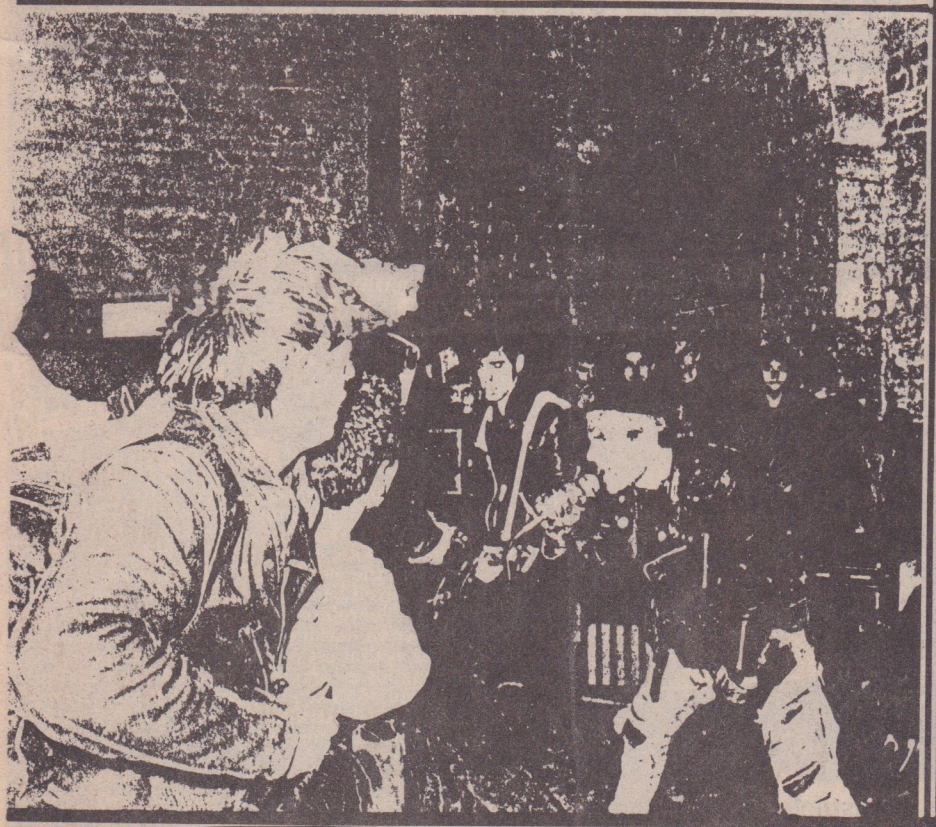

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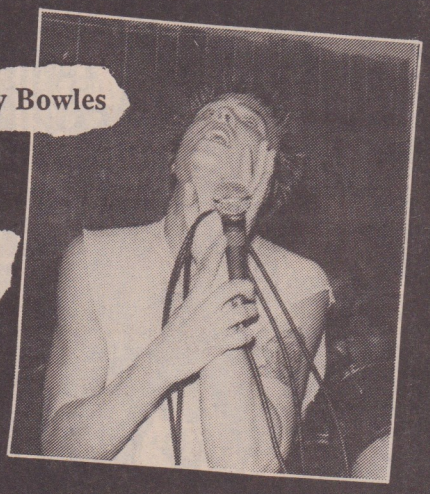

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TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

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BARN AV REGNBURN-Det e Kje...-EP
BLYTH POWER-Junction Signal-12"
CELEBATE RIFLES-Turgid Miasma-LP
CONTRABAND-Girls of All Nations-LP
CRASS-Best Before-double LP
FEEDTIME-LP
LIP CREAM-LP
LOODS-Loud Machine-12"
MOG-Radio Rock-EP
NEW ROTeEKA-Last Peace-EP
NO FRAUD-tape
OUTO-Half Wit Life-EP
PLEASED YOUTH-Dangerous Choo Choo-LP
PREVARICATORS-Jihad-EP
VELVET UNDERGROUND-Another View-LP

Ruth Schwartz

ANGRY RATS-Wait-12"
BIG BLACK-Earth Atomizer-LP
CELIBATE RIFLES-Turgid Miasma-LP
DAG NASTY-Can I Say-LP
KEITH LEBLANC-Major Malfunction-LP
LOODS-Loud Machine-12"
PUSSY GALORE-Groovy Hate Fuck-EP
7 SECONDS-Walk Together Rock Together-LP
SOCIAL UNREST-Before the Fall-LP
V/A-Love Doll Super Stars-LP
WIPERS-Land of the Lost-LP
YOBS-Wild Hunt-LP

Pushead

EXTREME NOISE TERROR-tape
SYSTEMATIC DEATH-Flash Back-EP
CERESIT-Three Gallows-LP
MACE-The Evil in Good-LP
GHOUL SQUAD-tape
STUPIDS-new demo
FRATRICIDE-Blind Faith-tape
GAI-1981-1985-tape
CHAOS UK-Just Mere Slaves-12"
AOA/OI POLLOI-split LP
GHOUL-Oi Oi Oi-flexi
GUDON-Stoic Violence-EP
LSD-Jast Last-EP
SEX COMPLEX CLASS-flexi
SVS-Hell Near-45
FREEZE-Rapid Reaction-LP

Tim Yohannan

ANTI-SEPTIC-First Last-EP
BARN AV REGNBUEN-EP
BORN W/O A FACE-EP
CRASS-Best Before-double LP
DAG NASTY- Can I Say-LP
DESECHABLES-12"
FUCK GEEZ-Here's the...-EP
LIP CREAM-Back in the Anger-LP
MANIMAL-LP
NO CUT-Don't Look So Gloomy-EP
OUTO-Half Wit Life-EP
SEIZURE-All Hail the System-EP
V/A-Method to our Madness-LP
VORTEX/NO DEBT-split LP
VELVET UNDERGROUND-Another View-LP

Walter Glaser

ACCUSED-Return of Martha Splatterhead-LP
BGK-Nothing Can Go Wrogn-LP
BONELESS ONES-Skate for the Devil-LP
DAG NASTY- Can I Say-LP
DIE KREUZEN-October File-LP
LUDICHRIST-all
CANCEROUS GROWTH-Today's Society-EP
MAIMED FOR LIFE-EP
CIVIL DISSIDENT-First Blood-EP
POISON IDEA-Kings of Punk-LP
NO FRAUD-tape
BROKEN BONES-Bone Crusher-LP
V/A-Method to our Madness-LP
SUBHUMANS-Worlds Apart-LP
VERBAL ABUSE-all

Dogtowne

LIVE SKULL-Plowed One-LP
DAG NASTY-Can I Say-LP
TRAIL-Moments of Collapse-LP
SUN CITY GIRLS-Grotto Miracles-LP
FEELIES-The Good Earth-LP
DAS DAMEN-12"
DWARVES-Horror Story-LP
NIKOTEENS-Hardcore Holocaust-LP
FEARLESS IRANIANS FROM HELL-EP
PUSSY GALORE-Groovy Hate Fuck-12"
V/A-...the Smell of Napalm-LP
PLEASED YOUTH-Dangerous Choo Choo-LP
LYDIA LUNCH-In Limbo-LP
V/A-Tuatara-LP
DANNY & DOORKNOBS-LP

Martin Sprouse

CRASS-Best Before-double LP
DAG NASTY-Can I Say-LP
SEIZURE-All Hail..-LP
BORN W/O A FACE-Unbecoming-EP
V/A-Method to our Madness-LP
LOODS-Loud Machine-12"
DEAD SILENCE-12"
CULTURE SHOCK-tape
V/A-Expo-EP
FALSE LIBERTY-Zoo is Free-tape
ANTI-SEPTIC-First Last-EP
NO FRAUD-tape
V/A-Shot Heard Round the World-tape
BLYTH POWER-Junction Single-12"

Cynthia Connolly

CRASS-Best Before-double LP
VELVET UNDERGROUND-Another...-LP
1/2 MAN 1/2 BISCUIT-Trumpton Riots-45
SOUP DRAGONS-Whole Wide World-45
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BIG BLACK-Atomizer-LP
FUCK GEEZ-Not for Sale-flexi
DAG NASTY-Can I Say-LP
V/A-Songs We Taught the Cramps-LP
PHANTOM TOLLBOOTH-Valley of Gwangi-45
V/A-Love Dolls Super Star-LP
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lately there has been a curious lack of news about what is happening in Central America. The April/May issue of NACLA's (North American Congress on Latin America) Report on the Americas, from which the following is excerpted, gives insight as to why.

THE REAL WAR by Sara Miles

Low Intensity Conflict in Central America

The war that the United States is fighting in Central America today indicates that old-fashioned military force is not enough to defeat a new generation of revolutionary movements. But if the United States can dominate Central America by using low-intensity strategies, the region could become a model for a world that is never really "at peace" again.

But though the United States is deadly serious about winning this war, its real nature, as well as its origins, remain largely invisible to the U.S. public.

From 1981 through 1983, routine, regularly scheduled maneuvers had been held in the Caribbean, involving conventional naval exercises and gigantic simulated combat operations, with forces from the U.S. Navy, NATO, Argentina, Venezuela, Colombia and Puerto Rico.

In 1983, there was a shift to manuevers in Honduras, featuring cooperation between U.S. ground forces and the Honduran Army. In the same year, the manuevers began to be continuous, and in some cases simultaneous; by 1984, surprise "no warning" maneuvers integrated ground, Navy and air operations under a single command. As the scope of the maneuvers broadened, U.S. troops and National Guard units began to arrive in Honduras directly from their U.S. bases, participating in joint exercises along with *contra* units and elements of the Salvadorean armed forces. The maneuvers expanded to embrace the construction of permanent military facilities in Honduras near the Nicaraguan border, and the launching of large-scale "humanitarian" and civilian relief projects.

THE MANEUVERS HAVE ALLOWED THE Reagan Administration to provide additional arms and training to the Salvadorean and Honduran armies and the Nicaraguan *contras*. Washington has supplied all three of its proxies with daily reconnaissance and intelligence support for their air and ground operations; strengthened regional intelligence and communications networks among the armies; and bolstered the *contras'* supply lines and civilian supporters in Honduras through large-scale civic action and "refugee assistance" programs administered by U.S. government agencies and private sector groups. Through the maneuvers, the United States has rapidly developed the infrastructure to wage unconventional war over an extended period. All this is what low-intensity doctrine calls the "total preparation of the conflict area." In the words of Majors Morelli and Ferguson of U.S. Army Training and Doctrine Command,

> The emphasis is on providing for indigenous tactical success, ensuring regional stability and developing an intelligence, logistical and psychological infrastructure that will replace U.S. forces.[1]

Defined by Col. John Waghelstein, commander of the U.S. Army's Seventh Special Forces, as "total war at the grassroots level, low intensity warfare (LIW) expands the concept of war to include economic, political & psychological fronts as well as military.

THE MOST VISIBLE MANIFESTATION OF this new interest in low-intensity conflict has been the promotion of "special operations forces" (SOF), a concept that builds on the counterinsurgency capability of the U.S. Army Special Forces, Navy SEALS and irregular units of the other services. Since 1981, old units have been revitalized and expanded by at least a third; special operations forces now number 14,900—or 32,000 including reserves.[2] They have an important role to play in training, combat support and "special operations" in a low-intensity context. Both the Army Civil Affairs and Psychological Operations battalions, based at Fort Bragg, North Carolina (home of the John F. Kennedy Special Warfare Center), played a vital part in the invasion of Grenada and the post-invasion "pacification" of the Grenadian population. Army Special Forces Mobile Training Teams (MTTs) are currently assigned to El Salvador, Honduras, Belize and Costa Rica. The 55 SOF advisers in El Salvador are involved in most phases of the counterinsurgency war, and a battalion of Green Berets is permanently stationed at Fort Gulick in Panama.

This visible growth in SOF strength does not, however, suggest that elite U.S. commando units would take the lead in fighting a Central American war. Rather, they are conceived of as one element in a strategy of flexible response to a complex, multidimensional conflict situation.

One key feature of the restructuring is a growing emphasis on coordinated civilian/police/military action. The role of civilian administrators, and even of private non-governmental agencies, has grown by leaps and bounds since 1983. But the "police" part of the equation has also taken on new dimensions. U.S. advisers are now aiding the Salvadorean military in developing structures to perform quasi-police functions, including SWAT-style urban assault teams and special helicopter units which patrol the capital at night. Israel is revamping the police intelligence system, using sophisticated electronic and computer equipment, as it did in Guatemala.[3] Since February 1984, an experienced U.S. Special Forces adviser has been training former members of paramilitary groups to be instructors at the nucleus of El Salvador's new "civil defense" bodies in rural areas.[3] In classic counterinsurgency fashion, the security forces are now using "turned" captured guerrillas to penetrate and disrupt the FMLN. During 1986, under the rubric of "counter-terrorism aid," further direct U.S. aid will almost certainly be channeled into these kinds of activities.

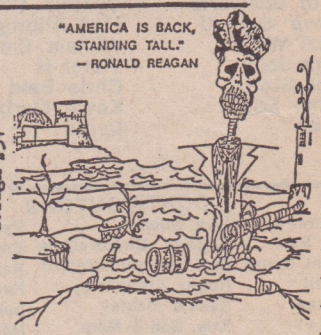
While the military builds its unconventional warfare capability, the intelligence community has undergone a parallel expansion. The CIA has rehired hundreds of covert action experts lost during the Carter years, and strengthened its position within the national security establishment, recovering prestige as well as influence. It has also developed a virtual army of its own, a secret and unconventional force of soldiers and guerrilla warfare specialists. This vast expansion of the CIA's paramilitary assets, together with resources supplied by friendly third countries, has allowed it to expand into areas that go far beyond traditional intelligence-gathering or limited tactical operations. The United States is now able to take the strategic initiative in low-intensity conflicts, and launch offensive guerrilla operations against established governments—the mining of Nicaragua's harbors being only the most striking example.

To be sure, the Administration deliberately misled Congress and the U.S. public about the nature and scope of the maneuvers and their role in low-intensity conflict strategy. Indeed, it did not call this a war strategy at all, but a plan for promoting "peace and democracy." At the same time, it obscured the comprehensive nature of the new strategy by implementing it in stages, under different legal and bureaucratic authorities; it misled the public about the increasing role of the National Guard and other U.S. military reserve components; and it has probably lied about the involvement of secret U.S. military units in limited combat

In retrospect, the U.S. maneuvers should indeed have been cause for alarm—but not because they heralded a direct military invasion. The manuevers were not a preparation or cover for the war: *they are the embodiment of the war.*

excerpted by Ellen, HTP

"AMERICA IS BACK, STANDING TALL." – RONALD REAGAN



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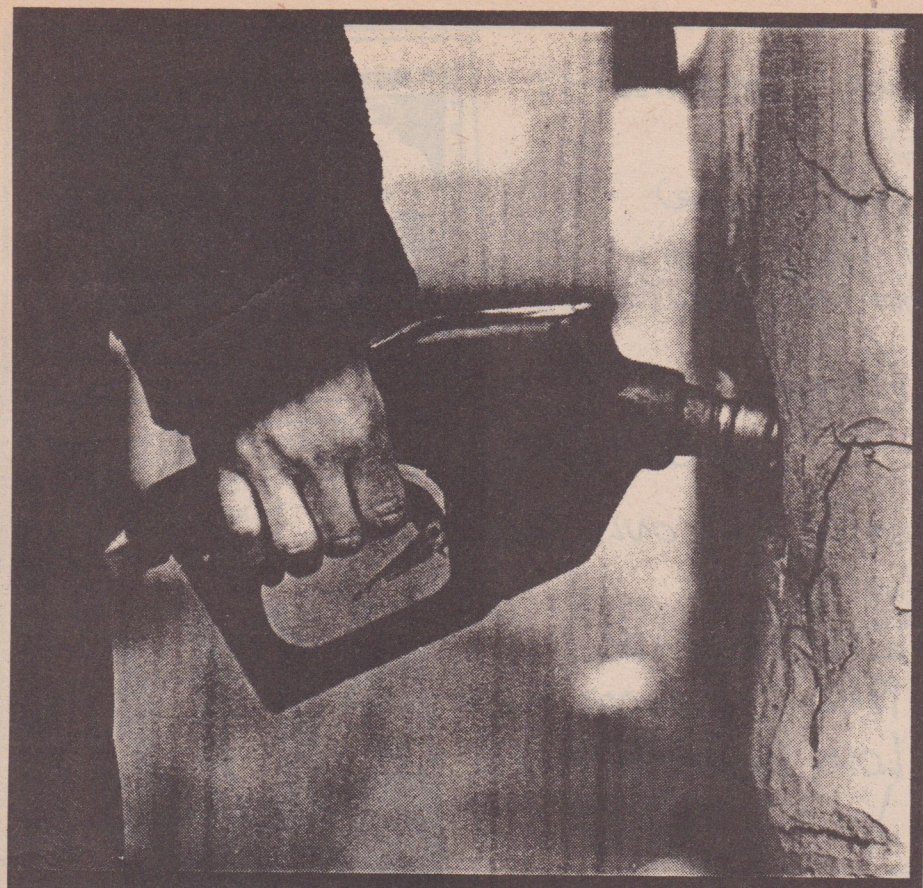

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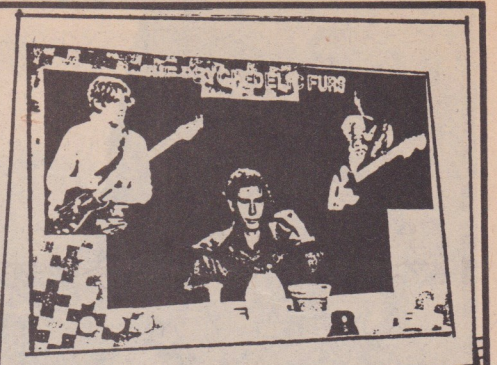

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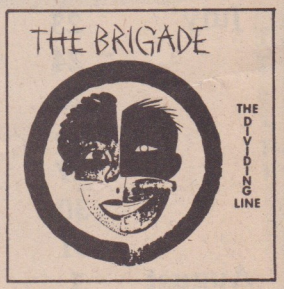

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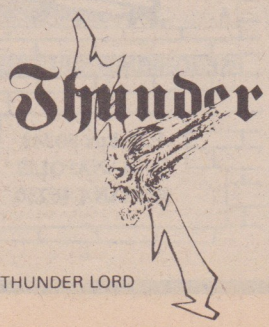

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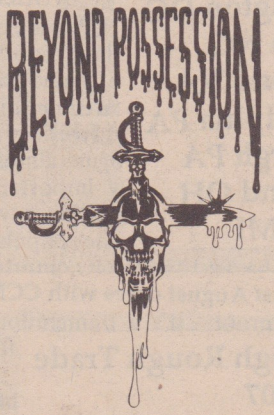

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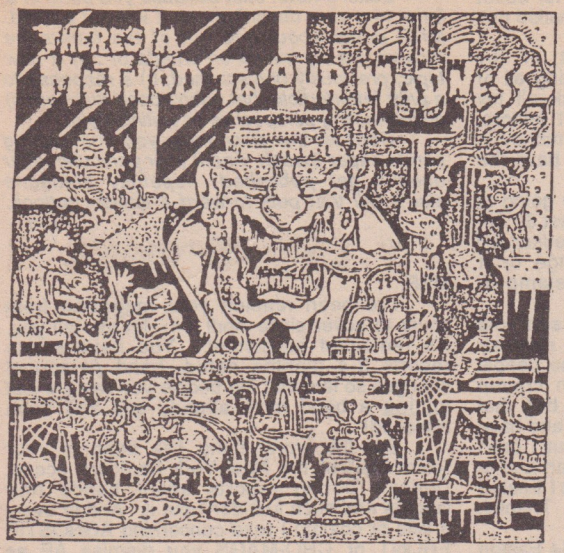

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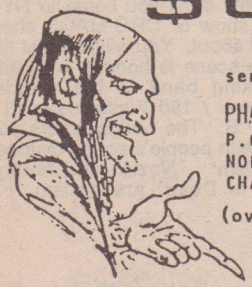

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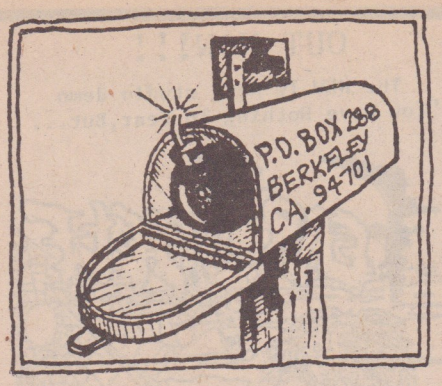

Staff:

I think this whole thing stinks. I think it stinks on ice. Who goes around buying albums titled Frankenchrist for their eleven-year-old children, expecting harmless frolic and ha-ha? What is wrong with that woman? I suggest that she be exposed to ridicule and public scorn, as somebody who doesn't know how to think....Any sane judge would probably laugh the case out of court faster than you could say "Dave Marsh". Besides, didn't her copy have a warning sticker on the shrinkwrap, as did mine?

Where do these mindless consumers get off insisting that everything have rounded corners and dulled edges that can't injure young minds? If these dimbulbs had their way, we'd all be watching "Gummi-Bears" and listening to Windamhill. The world is getting rawer and more ugly, yet people who should know better are preparing to swaddle themselves in illusion and numbness instead of helping to set things straight. Dummies! Serves them right, they wake up one morning and the McDonald's is serving borcsht and the car won't start. While I'm letting out some of this pent-up frustration--don't want to wind up with irritable bowel disease--let me just say that I find the idea of exercise videos for preschoolers annoying and nausea-making. Give the kids Frankenchrist instead, that'll keep them trim and shapely.. Take the record out of the sleeve first though. M.

Dear MRR,

I think that the magazine review column you do is great. But I'd like to explain something to any people out there who write to zines and get no response.

When Maximum Rock'n'Raoul was reviewed the last two times, no price was listed. I know this happens with many other magazines, and creates a special problem for the editor. Suddenly, people write and send no money or stamps and get belligerant when they receive no responses. I'm not sure if people assume a magazine is free just because there's no price listed or what but that is usually not true. First, of all, I know of very few zines that are free and if they are free, it usually will say so in reviews.

The first ish of MRR was reviewed in MRR just as the second ish was coming out. I started to get a lot of mail from it and most of it had little or no money. But I just mailed out the 2nd ish to them and asked them if they could please send me the money that they owed me. Sometimes it was just a stamp or 50¢ and a few people owed me 75¢ or the full ppd. price of $1.00. I must have mailed out 16 to 20 of these mags. Guess how many people sent me the money that they owed me? NONE. Zilch. Nada. Nobody. I'm out at least 15 bucks for trusting people.

Yeah, I was pissed but I wasn't going to let it get to me. I was still enthuseastic about mail. But then came the reviews of ish #2. After being written up in MRR, Thrasher and also various smaller zines, and few of them listed a price, I was receiving anywhere from 2-5 pieces of mail a day--very few of which had enough money in them. Well, I couldn't possibly (nor was I inept enough to) send then all mags. So, I mailed them all info and thanked them for writing. I was still spending a lot of money and time on letters so I decided to use postcards. Well, for about every 20 postcards and letters that I mailed out, i got about 2 or 3 responses.

So, now, I have lost most of my enthusiasm about mail and from getting all of this poo-poo mail, I have lost track all my legitimate mail. Now I, as do most editors, simply throw out mail orders with no money in them. We don't have time nor do we have the money to do otherwise.

What I'm saying is that if you're going to send for a 'zine (or a mag) send at least $1.00. If the magazine costs less. Then the editor will probably send you back your change or if you're just writing for info, send a stamp or SASE. It will be appreciated.

So to all of the peope who sent me enough money and haven't gotten a reponse I'm sorry. I'll get to it and to all of the people who just sent me a letter in green crayon scrawled on the back of a shopping bag that says "send 'zine to:" and their address and have gotten no response, I'm also sorry but I can't afford to write back to you all. Oh, yeah and to all the people who owe me money that I trusted and sent mag's out to ..YOU BLOW!! Thanks. Unity and Seafood,
Jeff Fox/ Maximum Rock'n'Raoul / 1464 Easton Road / Warrington, PA 18976.

Dear MRR,

This is a letter about fanzines! Some are great, some are shit, some are very well known and have a nationwide rep, while some are very local and can only be gotten in that town. Some fanzines are just printed up for friends only. But all fanzines have one thing in common - communication! Another one is that each fanzine that an editor puts out is something personal. Some fanzines just write about music and some dabble in politics but the editors of fanzines are almost always trying to say something when they put one out. Some fanzines have staff for layout, articles, photos, interviews, etc. etc. and some are put together by just one person. (Which can be a hard and frustrating task sometimes, take it from someone who knows.) Some are straight-edged while others advocate getting wasted.

As I guess you can tell, what I've been trying to state is that no two fanzines are alike. But there is one thing about a fanzine that'll never change!!!! Reader contributions!!!!!!!

In almost every zine I see, usually, they ask for readers contributions of sorts. (Writing an article or scene report or letters or things like that!) Fanzines are usually supported by fans who just want to read and collect them, which is a shame. Some people will buy a fanzine and read it and say "This rag sucks" but don't start their own. All I have to say to these people and everyone else who either has or hasn't contributed to a fanzine or has ever thought about it but hasn't done it is do it! You are the scene! Don't be afraid to be bold! If you really think you have something to say then find a way to put it down on paper and send it to the fanzine of your choice! If you think a fanzine could be better then contribute to it! It's your fanzine too if you paid for it!

As I said, the main thing about putting out a fanzine is communication. And if you don't have anything to say, well then at least write a letter to the editor and tell them how you felt. Even if it's a letter of criticism, as long as it's constructive, they'll appreciate it a lot more than words can describe here!

If you have your own fanzine and you didn't get a copy of this letter then feel free to copy it from the magazine or fanzine that you read it into your own and consider it a contribution from one fanzine editor to another but leave my name and address intact and feel free to add your own to the list so people can send stuff to your zine too!

And remember it's your zine and scene! So be more than a witness/consumer! Participate!!! Only you can make it or break it!!!!

So come on, gang, get going on those cards and letters!!!!!
Adam Rebelius/ 3R zine/ 528 S. Humphrey Ave./ Oak Pk. IL 60304

Editor's note: Just because you send in a letter to a zine doesn't mean it will get printed. MRR prints about one out of ten letters we receive, mainly based on criteria of : a) a new topic, previously undiscussed; b) a response to a prior letter/article that hasn't been touched; c) an interesting perspective or writing style.

Don't let this discourage you from putting pen to paper though. And if your particular letter doesn't get published, hopefully someone else's will that puts forward a similar outlook.
Tim

MRR,

I've been reading your magazine from cover to cover since April '84. let me tell you, it's remained consistent. You have scene reports 3-4 months dated, band personnel changes so late that the people you say are just joining a band have already quit and been replaced!

But the worst thing I've seen is your "dismissal" of the New York hardcore scene. Donny's boring reports about bands hair lengths and such just don't cut it. And in every article or column I read concerning AGNOSTIC FRONT or CRO-MAGS you dismiss AF as "racist" and CRO-MAGS as "a skin-head band". Fuck You! He who does not see for himself should shut up! Why don't you come to NYC and attend an AF show or CRO-MAGS show and see what it's all about. You will find that the New York hardcore scene is honest, loyal and has the best fucking band in the world!!! Sincerely, Dan Brewer / 185 Westminster Pl. / Lodi, NJ 07644. P.S. The boring letters you print every month with people's boring diatribes on "anarchy", "racism" , Nazis" and ranting about how "punk is Dead" are getting real boring.

Dear MRR,

How many of you watched "Donahue" on Mon. April 9th? I only got to see half the show (the last half) and my TV was sort of messed up... But what I did see and hear really bummed me. Shit, I've seen 2 other of these "punk rock" Donahue episodes (and another one on "Good Morning America") and it's always the same. A bunch of contradicting speeches and negative connotations. I'm not going to pinpoint which "punks" projected bad images... At first this was how I felt (someone would say something and I'd want to pat them on the back - or condemn them for making everyone else look stupid). But after thinking about it all, I realized some things... How can Donahue really expect to "find out" what "punk" is all about? Who does he expect to enlighten? Punks are such a diverse group of individuals--there's no way anyone can expect to classify and categorize a "punk" way of life. "Punks" range from Christians to atheists, from Republicans to Democrats, from being straight edge to being drug abusers, and on and on. Just like every other stereotyped "group" in this world. (So give it up Donahue.) People need to stop stereotyping and classifying and just see everyone in this world as individuals, regardless of what "stereotypical" group they seem to belong to. I think that is part of what being "punk" is really all about. Too bad the majority of people in this world can't comprehend this (including a lot of people who "look" punk).
Ramona/ Santa Barbara CA

Dear MRR,

A friend of mine started a project, it is a petition circulating throughout Canada trying to get Canada declared a nuclear free zone. Things are o.k., but slow, and she might be giving that up. That would be too bad. Maybe we'll never change the world, but at least we're trying. Some people who cared recently had our city declared a nuclear free zone. That's a start. It doesn't matter where you live, get 10 or 2 or 1 of your friends to sign a piece of paper, and send it to us. Every little bit helps, thanx.
Jai Chikara/ P.O.Box 971/ Kamloops, B.C./ Canada/ V2C 6H1

Dear MRR,

As you know, I am not a person that sits around and moans, rather when I see something wrong I try to take some sort of action.

Three points in MRR #38 really disturb me. First, why does it take Jackson Browne and Little Steven to make people aware of the tragedy at Big Mountain? Has political action of all sorts been completely forgotten by the punk movement? I feel you made a serious editorial mistake by not emphasizing the situation in this issue, i.e. before the government troops move in. A call should have gone out for everyone to go to Big Mountain. The Feds would never be able to deal with 20,000 or 30,000 screaming white people standing arm-in-arm with 10,000 Navaho. Hopefully there is some coverage in issue #39; possibly delaying publication a few days so that you can report on the July 8 relocation deadline. Senator Goldwater has promised to send in troops. This has the potential of making Wounded Knee, etc. looking like a pea-shoot. Apartheid is alive and well and in America.

Second, in the article "The Facts on Draft Registration", Ruth makes, what I feel, is a serious oversight. It is true that no one is currently serving time for failure to register. But by naming David Waite, who served 6 months of house arrest at his grandmother's house, Ruth makes it sound like no one has served time since the reinstitution of registration. This is not true. A good friend of mine, Ben Sasway, spent many months in a Federal work camp for his public failure to register.

Finally, the LP Incorrect Thoughts by the Canadian SUBHUMANS has been released totally illegally by the label CD Presents. I think it was incredibly irresponsible of you to print a review of a record you suspected was not authorized ie. a bootleg. The further publicity given this disc by the placement of it in the Top 15 by Martin Sprouse and Tim only adds insult to injury. I want to let readers know that Brian "Wimpy Roy" Goble, singer in this once great band (nor anybody else in the band) signed any contract or has gotten any money from this release and probably never will.

MRR is truly a one-of-a-kind magazine and I depend on it to keep me in touch with the many people that have similar goals and values. I realize that minor errors get through on every publication in the world, but these serious mistakes points to a lack of research and weakening of guidelines.

Thanks for your time, Mike Briggs/ AGENT 86/ Arcata CA

Dear Mike,

I appreciate your corrections and views, as they only add to a better understanding of things. But MRR can only do so much (being a crazed monthly schedule), and we do rely on readers for adjustments. I must say, though, that I feel most of your criticisms seem to be pretty picayune. If MRR doesn't have a report on the Big Mountain July 8 event, it will be because no one took the initiative of sending such a piece in. We also depend on writers to fill our pages and don't have the resources to hire 'reporters' to cover the globe.

Secondly, your "Draft" complaint is pretty minor compared to the wealth of information that is included in that article.

And finally, I mentioned in my review of the SUBHUMANS' LP that it might be illegit, but didn't know at press time if that was true, nor do I know that now. Given all the legal wranglings between D.O.A. and C.D., I have no idea who "owns" who anymore. Perhaps someone with firsthand knowledge (like "Wimpy Roy") could illuminate us all. Ask him to clarify this for me and our readers. Thanks, Tim

Dear MRR,

Greetings comrades! Is everybody getting ready for Ronnie's Little War in Central America??? It's coming , you know... Just around the corner...

First Point: Are all of you little guys registering for the draft like good little boys when you turn 18? WELL DON'T! Take it from and "original" resister (summer of 1980, for you historians.)---the only way you're going to do jail time is if you are STUPID and mail your address to Ronald Reagan or something. If you "forget" to register, they will mail you a friendly little computerized "reminder" and then a little computerized WARNING LETTER and then a SEVERE WARNING LETTER which is also written by a computer and then A VERY SEVERE WARNING LETTER INFORMING YOU THAT YOUR NAME IS BEING TURNED OVER TO THE JUSTICE DEPARTMENT FOR POSSIBLE PROSECUTION. Then they will leave you alone. If you ever get a personal letter written by a real human, get a lawyer.

Second Point: Do you want to hear the Sandinista's side of the Nicaraguan story? The FSLN publishes a weekly newspaper in English which is mailed from Managua to your mailbox. It's Barricada International/ Apertado 576/ Managua, Nicaragua. Six month subscription to the US is $12.00, checks okay.

Read it and then photocopy articles for distribution to other people...That's all.

Tim Davenport / P.O.Box 614 / Corvallis, OR 97339.

Maximum R'n'R gang,

I'm writing at 4:30 in the a.m. from a small private university. Most of you are groaning "a waste of time". That thought has crossed my mind, but only around finals and then it's more like "why am I here? Is it worth it? Will being here change anything?" And I've thought about it --it's kind of hard not to question the quality of an education that costs an arm and a leg --and my answer.."yes, I swear, it's worth it." Let me tell you why...

Sociology, Women's Studies, Poly Sci. and Anthropology classes, oh and the best, believe it or not, Philosophy classes are the best way to find answers to the questions political people ask themselves. Questions like "the system doesn't work, o.k., how are we going to change it? What are we going to replace it with?" A friend of mine wrote a paper overturning every Supreme Court descion on Presidential Powers since 1850, round about. Why? To prove that the Constitution is out-dated and needs, to say the least, reform.

Ever wonder where movements, like Animal Rights, come from? Who was the 1st person to say "animals are more than machines"? Philosophy classes will tell you.

What I am trying to say? Well, I keep wondering why they don't teach you the good stuff until you pay for it, and then I remember this is capitalist America. My friend and I (the friend who destroyed the constitution) decided that the reason they don't teach political philosophy or sociology in High School is that if the basic Joe-on-the-street knew what they teach you in college the entire country would have erupted into Revolution by now.

What do I know now that I didn't know then? I know not just that the prison system doesn't work, but now I know why it doesn't work, why it is profitable for it not to work (Good book--The Rich Get Richer and the Poor Get Prison, a class text). Now I not only know at a gut level that I agree with anarchism, but I know who the great anarchists in history were (Emma Goldman, Alexander Berkman, Peter Kropotkin [my faves] Good Book-- The Anarchist Reader) Being able to know about, and read the great forefathers and mothers or anarchism has helped me to clarify my beliefs, argue rationally from a thoughtful, rather than emotional level. That's it! College gives you amunition, it gives you a historical and intellectual edge. It gives you a backlog of information to call on, and let's face it, most of the Bible-thumping redneck jerks out there don't have that kind of ammo. Sure I've gotten stuck in classes that have an asshole as a prof. and shitty texts, but when you get a good class with a good prof, things sort of click --you find yourself saying "of course, it seems so clear now, no wonder the government doesn't work--it's being run on a philosophy, utilitarianism (book of same name by John Stuart Mill), that is 100 years old, we're running on out dated philosophies!". Then, when you get to read modern philosophies you find logical unemotional, reasons to stop eating meat, to protest war, violence, violations of human rights, and to get up off your ass and do something. Through my "Ethics" class a friend and I started a movement on campus to get our school to divest its interests in South Africa. College is a great place for me to be, I wish I was a millionare so that I could start a college of my own and invite all of you to come and study, explore, and expand for free. I'm not a millionare, so I can't start a for-free-college. My father is a professor and by contractual obligation his employer, my school, must pay for my tuition. I wish I could talk my dad into adopting all of you, but I've tried, he laughed.

What to do? College is basically a place where you go to the bookstore, check out the books and decide which classes have the books you want to read and then you sign up for these classes. It's the books that make this place great, so I'm going to send a list and hope it will bring those of you who can't afford college (or find the bureaucracy of college pukey) the best part of school-- the information. thinking about college-- the Johnston Center for Individualized Learning is a bitchin' place to be. You don't get the grades, you get written evaluations. You get to make up your own courses, one of mine for next semester is an internship with the Rape Crisis Center in town, and a future class of mine is going to be (when my prof gets back from sabatical) a Political Practican-- which in normal language is a course in activism; I'll be doing things like organizing Peace vigils and trying to get the Health Center on campus to carry birth control. The Johnson Center is really cool -- lots of dead heads and punks here, we have a communal kitchen and the dorm pretty much operates like an ideal subculture. Very open, honest, caring, anarchist environment. The Center is a sub-division of a larger school, the University of Redlands. We welcome visitors and overnight guests. Oh back to the books...

The Anarchist Reader, edited by George Woodcock

To serve the Devil; A documentary anaysis of America's racial history and why it has been kept hidden, by Paul Jacobs and Saul Landau with Eve Pell (in two volumes)

Black Women in White America; a documentary history, edited by Gerda Lerner

Matters of Life and Death; new introdictory essays in moral philosophy, edited by Tom Regan, a leader in the animal rights movement. This is a great book with essays on violence and war, capital punishment, abortion, famine and world hunger, animal rights and environmental ethics.

Making Ethical Descions, edited by Norman Bowie (another social philosophy book, much like "matters of life and death", but much less down to earth, more philosophic.

Rethinking the Family: Some Feminist Questions, edited by Barrie Thorne, with Marilyn Yalom.

Womanhood in America: From Colonial Times to the Present, by Mary P. Ryan, a great book highly recommended. Female history is quite different than the history they teach in high schools--that history is male history (no value judgement there).

Well, those are the best books this semester has presented me with. All of them are good, entertaining, thought-provoking, enlightening, wonderful books that really are worthy of the trees it took to produce them. Enjoy!

By the way, hello to all the pen pals who haven't heard from me in a while. Everyone else, feel free to write and shhot the shit, ask about how to get your school to divest. Love and peace,

Sybil/ 881 W Crescent/ Redlands CA 92373

Dear MRR,

This letter is in response to Sia The Squid's letter in issue #37. I know my opinions will not be too popular with the large

percentage of your readers byt here goes...I feel that the Clash have been given a bum deal by the hardcore "elite". I'll agree that Suicidal Tendencies have become rock stars. Will somebody please well me what the Clash have done to deserve all the slagging they've been getting? Is it because they signed a major record deal with a major label? If so, please remember that punk rock was just starting and nobody knew what was in store for themselves. Some groups fell prey to the record company manipulation (Idol, etc.) and others continued to do what they wanted. The Clash held out for lower album prices and they got them, accepting a cut in their share of the profits. Also remember that is it wasn't for some of the early groups taking major deals punk might not have made the impact that it did. The Pistols admitted that they were in it for the money and never got slagged as much as the Clash.

Have you heard an interview with Joe Strummer lately? If you have most of the hardcore people around and he still believes in the things he sang about in '77. How many other groups can you say that about? Not many. As usual, when a group expands its sound and tries new things it will be labeled "Sell-out". Sure the new album wasn't well received by most of the hardcore scene, but I guess that's what happens when you try to remain unique.

Well, finally I'd like to say that I hear a lot of talk about unity within the scene. I hope people are sincere and that unity doesn't become just another trendy word. All these labels and factions don't help unite-they just push people further apart. Why don't we just stick to "Punk Rock". Please write if you have something to say.
Johnny Corruption / c/o The Service / 1624 West Grace Street / Richmond VA / 23220.

Dear Johnny,

Talk is cheap, and Joe Strummer's great at it. But what besides lip service does he provide? I'll take your word on the lower record LP price bit, but the fact is that the Clash were in a position to do a lot for up-and-coming bands and the scene in general, but did nothing--didn't start a label to get bands out, didn't play small-promoter shows (except once during their very first U.S. tour), and certainly didn't make it a point to keep in touch with the scene that spawned them. By Strummer's own admission, they "lost touch". And I don't see him doing much now to make up for lost time. Tim

Dear MRR,

You might check out the Rolling Stone issue with lame-ass Tom Cruise on the cover. In the HUSKER DU article the writer is only too happy to let the HUSKERS slag the hardcore scene. Even though the specific incidents are honest enough, the HUSKERS start talking bullshit when they keep saying that hardcore is dead, and implying that its activities are all superficial, meaningless, unconstructive and oftentimes malicious. I think the HUSKERS are fucked. But what incensed me more was the writer's (and Rolling Stone's) glee in reporting this. This from a magazine which loves to believe it keeps watch over the true spirit of rock n' roll, while covering such greats as A-HA. In thier "punk" special, they made sure to cover only the big names in "hardcore" (BLACK FLAG, the MINUTEMEN, and HUSKER DU) whose "spheres", musical, lyrical or social, were in anyway open to appropriation by other scenes. Those motherfuckers were saying to those dorks who think RS is the "rockers" Bible that "the best punk is only that punk which shuns the hardcore scene totally, or can be accepted by rock fans of other genres without them having to acknowledge or respect the hardcore/ punk movement in the least. THOSE MOTHER-FUCKERS ARE DOING A CULTURAL RIP-OFF! not to mention the DEAD KENNEDYS, for christ sakes! Nor of D.O.A Nor of the hardcore/ punk/alternative contribution to the independent network. For them not to ever cover MINOR THREAT, Ian Mackaye or "straight edge" as a punk philosophy is a motherfuckin' crime! (I am biased toward MINOR THREAT; you could include any number of constructive things others have done.) Ian Macaye, who could be known as one of the important voices of America's youth, is ignored, while Bruce Springsteen is handed down to kids, and the motherfucking Brat Pack, who are motherfuckin' nothing, have nothing to say, are rammed down their throats as the role models for "cool". It isn't Jerry Falwell; it's Rolling Stone. Motherfuckin' Bret Ellis because he wrote a motherfuckin' book which had "new wave" kids as its subject matter, kids who were relatively well-off, (two asides: one, I have not read the book, so I plead guilty to being at least potentially propagandistic; two, a girl I know who reviewed it said that the book mostly only describes the goings-on of some southern California kids who get into decadent situations which most kids, I presume, could not have the opportunity to experience.) and certainly because, ya know, Catcher in the Rye was such an important book, it said so much about that generation, certainly the first book written by a young guy about young people must be the accepted statement of what youth in the '80's ate-- and motherfuckin' Brett Ellis the "spokesman of the '80's generation." Motherfuckin' Bret Ellis!

RS and their ilk want punk to bow down at their feet, give up its culture, and to pledge allegiance to "rock and roll". I want to kick all these Rolling Stone people in the fuckin' balls. I want to fuckin' maim their faces. No, I'm not psychotic, I'm not going to do anything. I try to be peaceful in attitude-- and I'm pretty wimpy so they have nothing to fear. But my vulgarly violent imagery I believe corresponds well to the cultural violence and poisoning mainstream rock media such as Rolling Stone are perpetrating in their distortion and trivialization of the punk scene.

Thanks for letting me blow off some steam. That Bret Ellis sentence is very convoluted, but I hope you understand it-- that the mainstream puts imposters in as cultural arbiters. Maybe you guys can study that RS issue and perhaps write a reply which would be better-informed (and probably clearer) than what I could do. I plan to write in to them. Thanks for your "patience".
Sam Moore/ 225 Hickory St./ Glenwood IL 60425

P.S. The word of our lives and our world is "tension".

Dear MRR,

I'm writing in response to Mike Davis' letter in MRR. I wanted to expand a bit on what Mike had to say as well as adding a few thoughts of my own.

I'm 25 and have been in and out of the scene since I bought my first Ramones album in '77. Sometimes it seems that because of my age and the fact that I don't look "real punk" a lot of the time, it makes it difficult for me to break through and get acquainted with punks. I find this sort of discouraging --especially since I'm in a new place and would really like meeting some new people.

I think this is so silly, because people tend to make snap judgements based simply on appearances. C'mon, admit it--you do it, I do it and that doesn't make it any more right (or less wrong). Yeah, I have a crew cut, motorcycle boots, a leather jacket and some other "cool" punk trappings. I don't wear them all the time though. I don't feel comfortable looking that way, drawing that much attention to myself all the time. And I've never felt comfortable with crazy haircuts, chains spikes, studs any of that stuff. A lot of the time, jeans, high tops and a button-down shirt are fine by me.

Maybe it has to do with the fact that I've never really considered myself a punk. Maybe I am (if somebody has the definition, let me know) but I've never felt very comfortable with that label. And that brings me around to another point -- personally, I dislike labels and categories of any sort. I am strictly my own person and I don't want to be pigeonholed into any quick-n-easy niche that someone else may have for me. I think that by doing that, you're selling yourself a bit short. Selling a bit of yourself to other people.

So what I'm driving at here is this-- next time you see someone at a show or on the street wearing plain ol' clothes looking real straight-- don"t necessarily write them off as a real square daddy until you talk to 'em. I might add that some of the people I've known who were the most immersed in hardcore were the ones who looked the straightest.

So I guess at 25 I must be one of those "old farts" that Flip talks about. Funny... I don't really feel like one. I sure haven't shoe-horned myself into a 9 to 5 yuppie hell, nor do I plan to. I've been watching and/or participating in the scene a long time and have seen a lot of things and people come and go. Mike is right -- their true test lies in whether or not you retain your values after you get out in the real world. Try working sixty hours a week in the oil field, bussing tables in a restaurant, playing in a shitty country band or busting your ass doing construction (all of which I've had to do at one time or another). It's not like college and it's sure as hell not like living at home.

Punks can be pretty narrow minded people at times, regardless of how much they deny it. Like the clothing stigma I discussed before- or like punks you and I both know who dismiss any kind of music other than punk/hardcore with a simple, "it sucks". There's no need for that and it just shows stupidity on the part of people who feel that way. A reactionary is a recactionary, regardless of what his stance is.

So what do you think? Send me your reactions, comments, input, output, hate mail, letters, bombs whatever... Jerry/Emg/ 311 Craigmont Dr./ Austin, TX 78745

Dear MRR,

Just comments on a letter in #37 by Mike Davis. Oh, dear Mike, wonderful Mike, would it please you if I bent over and puckered up to kiss your noble ass? Longevity, Mike, is the key-"Not acting like an asshole". Your short biography is not anything I care to read. If you pat yourself on the back any harder, you'll bust some fucking vertebrae. I know some punks who greatly outrank you in terms of age but who fit in perfectly with those people who are younger because they have not been sitting around marking the years that they have been "punk" and reserching bestowing their friendship on any or else until they have paid them "dues". Perhaps people new to the scene show a marked lack of respect for some older punks because they are viewed as "encroching" on their territory. (Rather reminiscent of dogs marking their turf by piss.) Mike, stop being self-conscious because you are only 22 and fear that people will not think you're a veteran "scenester" because you still have the soft glow of youth.

Lastly, the comment about new kids formerely listening to Journey and Van Halen is unwanted and perhaps reveals a lot about you. Just because these bands were your early faves is no reason to speak for me. I'm not going to give a full bio, but punk and alternative music forms were the first styles I listened to. starting with TELEVISION in 76-77 when I was eight or nine. Cool down, Mike. You'll get REALLY old soon enough. Love and Ass Kisses,
D.B.R. / P.O. Box 80812 / St. Clair Shores 48080.

Greetings,

I must respond to Mike Canzi's letter in issue #37. He spoke of "Faces of Death"-- a movie which shows actual footage of people and animals dying in various ways. First of all. Canzi needs to see the whole film from beginning to end. (Judging by his letter, it's unlikely he did) before voicing opinions such as his. He referred to the movie as a "gore-fest" and that it is. Unlike the hundreds of horror movies which depict human slaughter (some of whiich I'm willing to bet, Canzi has viewed-maybe even enjoyed) this one is not fantasy

but reality, something more people need to be exposed to, not boycott.

To call "Faces of Death" "hate-propaganda", to say it glorifies human suffering and to compare it to the likes of pornography is ridiculous. There are no characters to identify with in the movie and the narrator treats the subject with complete seriousness. I myself found many of the scenes truly horrifying-which is plainly what things such as suicide and cannibalism are.

The main reason I really like this movie, though is the part about the animals, those that can't speak out for themselves. The movie depicts the clubbing of seals for the luxury of their skin, and the slaughter of animals in factory farms for the luxuries fo their skin and meat (and I mean luxury for those of you who haven't realized there are other means of giving your body what's necessary to live) among other tortuous acts. This is the kind of waking-up everyone needs to be exposed to.

This movie is highly available through video stores and I urge you to check it out for yourself and make your own decision. There is even a "Faces of Death II", although the first one is the better one. Maybe it was atmosphere of the club you were in when you saw it, Mike (was the volume Up?). Take another viewing, then make a reply. I'd appreciate it. Good tidings, Mitch Foy.

P.S. Anyone dating to face the reality of where and how that leather jacket and hamburger to put an end to the cruelty, write PETA Box 421516 / Washington, D.C. 20015. I also highly recommend the Their Eyes Don't Lie 7" EP (as advertised if MRR #36). Message aside- these tunes are great. Poster and record $3.75 (postpaid) SACA / Box 15588 / Washington, D.C. 20003-0588.

Dear MRR,

I'm writing in response to Mr. Love Peace and Flowers from the Navy because his story hit very close to home with me.

I moved away from Toronto in '83 where I integrated myself within weeks into the local punk scene, spending my evenings at Geidernacht and the Hungry Brain where some excellent local bands like SON OF SAM and HERESY scream and thrash. (enough local advertising). One night, mescaline made me brave enough to spraypaint "communist propaganda" all over a building called M.E.P.S. where niave kids enter the military. Right in the middle of "Balance Your Power" a hand reached out from the darkness and grabbed my shoulder, I instinctively spun around and shot red paint onto his pretty green uniform, then made a break for it, unfortunately Detroits fascists where already called and before I could leap three steps I was literally thrown into the back of a squad-car with handcuffs about three sizes too small. To make a long story short, a sympathetic black man ironically gave me the choice of a few years in the army or more than I even want in any prison, plus a notch in a virgin police record. So here I am writing a letter wearing a stupid green uniform I'd rather paint red. This shit really sucks, but I guess I fucked up. I hate all the jocks and gimps in the army, I hate the Rambo idealisms and most of all I hate this Autocracy, but I'll put up for however long it takes and when I'm out....!

I think this Bruce Lewis guy is incredibly stupid. I hate it too, more than I could ever express. I get into a lot of trouble especially because I freely speak out against Capitalism and its' corruption, I fully believe a true Socialist system is the only way if we must have governments. A picture of Lenin on my wall got me some serious "extra duty". All this is, is a job to me, no different than when I used to wash cars at Vinces Used Car Lot. On weekends I go to cities in the area and see some good shows, When I meet people, I lie and say I'm from somewhere else, I'd never tell about the army. It makes me feel a little hypocritical because I've made some good friends in Austin, I live a lie, nobody knows, I'm so ashamed of it, if they read this letter I hope they understand. (if not...fuck off) An act I can only say was good karrma had me meet Jeff, a skin from Houston in the same situation I'm in, its good to talk to a person not poisoned with patriotism.

I'd never all out rebel (as much as I'd like to). I can't get kicked out. I just do my time, it could be worse. This Bruce guy is a fool, just look where he is now, stockades are no joke. I hardly believe I'm contributing to this nation's sorces by the piddly-shit they make me do. Collectively everybody who's even written to MRR has contributed a lot more to the government in 22¢ allotments than I even will in the army (I'm taking their money--lots of it).

I don't quite know how to put this but this is the first time I've ever let other people know the truth and I'd value the dismal opinion of any punk about my situation. What I really want is any information, magazines or hand-outs from any socialist organization, or response from other people who believe in an idealistic society, these are all hard to come by here on base. Wayde Robson / HHT 2/1 Ca. 2AD / Ft. Hood, TX 76546.

Dear MRR,

Although issue number 37 was as good as ever, I have what some may consider to be a 'petty' complaint. The cover, although well presented as always, read 'Youth and Fascism". Don't you think that people who know nothing about punk would perhaps gain the wrong impression from the cover? If someone of, shall we say, the 'older generation' had glanced at the cover of issue 37 and was informed that the said article was a 'Punk Fanzine' don't you think that they would immediately associate punk with fascism? I know we all knew what the article would be about before we even read it, but lesser informed mortals would not necessarily get the right idea. Also someone who was perhaps 'new to the scene' would possibly gain the wrong impression and end up thinking it was way cool to be a racist (?!) or even a fascist (see the majority of skins and Exploited bozos for reference).

I know that we don't have to cater to anyone other than 'punky types', but I think if we thought out the ins and outs of certain situations (be it a face to face confrontation or the cover of a fanzine) then we wouldn't perhaps give out the wrong impression to others. Some of you are probably now thinking, "Who gives a fuck about anybody else except the punks?" (is this a typical punk attitude or cliche?), but why do you think you've got big fat mayors and judges slobbering over reports about punks and Satanism or punks and fascism? By clarifying matters we could at least try to explain ourselves a bit better, then perhaps 'normal' people wouldn't be so naive and quick to judge anybody who calls themselves a 'punk' and perhaps 'normal' people wouldn't consider punks as such a threat to their children, country or livelihood. If we made an effort to correct the little mistakes we make, we might start to communicate our message to the other people we have to live on this planet with (i.e., if the cover of issue 37 had been slightly different as to explain MRR's/the overall view of punk's stance on fascism). Remember, people are all willing to judge on appearances and not bother to read the necessary articles or obtain the necessary information.

Anyway, I hope I have explained myself clearly enough to be understood by one and all on this particular point.

Onto something competely different and of far less importance. This part of the letter is directed to reviewers and particularly Pushead. This is not intended to offend but for FUCK'S SAKE, PUSHEAD, STOP EXAGGERATING! Although I like your reviews (I think you've got exaggeration down to a fine art!), I never believe a single word you say and I know a lot of other people who feel the same way. Can' t you say anything derogatory about any bands? Surely not every band's record you review is totally brilliant! To tell you the truth, I'm sick of "1000 million hour zoomfests" and "speedcore blasts of metallic mayhem!" Speedcore ain't that fast and I haven't got that much patience! You build up people's hopes of hearing something that will blow them away and then when it comes to "Crunch Time" you get a platter of "endless guitar wanking and Duane Eddy in spandexes!" I'm not gonna bitch about speedcore that much because I like a lot of it, but the way certain people whine on about it, you'd think it was mega-powerful and mega-fast, which it's not (far from it)! Don't any of you remember that first D.R.I. album? In my humble opinion, that's the fastest thing that's ever been done (hear "No Sense, "Blockhead", "Sad To Be" and "I Don't Need Society" and then try to argue, dudes!)

Anyway, thanx for giving me an opportunity to express myself (and for my token bitch)! Yours for now,
Russ/ Inward Collapse/ Greenmeadows, Newport Road/ Llantarnam, Cwmbran/ Wales/ UK NP 44 3AF

P.S. Any bands, from anywhere on this planet (or any other) who may be interested in going on my compilation LP please write me, send demos, etc. Also any labels, individuals, bands, etc. that may want stuff reliably distributed please write. The same goes for anyone who wants to simply trade records.

"Howdy" to all you oppressed neurotics,

I'm writing to express a few thoughts about Marxism and revolution (turned off already? Please finish reading before you pass judgement).

But first a few words about the St. Louis scene: I've been on the fringes here for about 2 1/2 years and in a few bands. The St. Louis scene is small and often frustrating. If there is any hope here, it's in the young kids who are just getting involved. This scene has been dominated for a long time by square apathetic beer swillers and a small elite group of violent skins. It's interesting that most of these insecure rebels without causes come from very wealthy families whose money still supports them (bourgeois skinheads?).

But I haven't been around long enough to lose hope or be disillusioned. My hopes may be soon realized, as it seems that the psyche-drunken old fogeys are being gradually replaced by young, energetic happy-thrashers who aren't afraid to say, "I care!" or challenge the well established standards of hardcore cool. These guys are forming several new bands, and before the JETSONS I'd never seen three guys in one band roll on the floor at once! As these new people gradually replace the boring old crowd, they just might turn the St. Louis scene into a positive, progressive force.

I wish I had enough time to write about the new folks who come to St. Louis shows from Illinois across the Mississippi River!

Anyway, O.K.-- Marxism! I, like many other politically concerned folk, have spent a lot of time pondering questions such as, "Should we choose violent revolution?", "Should we choose a Marxist revolution?" These questions prompted me to do some more reading, and I also spoke to activists and revolutionaries in groups such as the Young Socialists Alliance, the War Resisters League, and the Revolutionary Communist Party. The idea was introduced to me that revolution is part of the evolutionary process of society. This means that revolution isn't chosen; it came about because of the nature of capitalism.

The commies (some) see it sort of like this! The bourgeoise, the capitalist class of management and factory owners, suck more and more profits and wealth from the lower and middle classes until they merge into one class of workers, easily distinct from the wealthy ruling class. As the wealth is concentrated in the ruling class, so is power. This power is used to further oppress the workers, to increase profits by letting working conditions deteriorate, by producing cheaper products of lower quality for the consumer. This power is used to crush unions and any other group that organizes to fight for the welfare of the people. Look at the examples of South Africa and El Salvador. Eventually, the workers will have so little and be so oppressed that they will rise up against their

oppressors.

Why must this happen? Why can't some sort of balance be achieved and maintained? Because it is the nature of the capitalist economy that business must grow, thus profits must increase. A balance, unchanging would be stagnation. This is incompatible with the most basic law, that of supply and demand. Growth is neccessary to survive the fierce competition of the capitalist business world. And there is greed, you know.

So, this is a rough explanation of why revolution is a process, not a choice, in Marxist ideaology. If you're interested in this and want to really understand, read the Manifesto or part of Marx's Capitol.

My question is this: can we stop this evolutionary process and build a just society without going through the bloody horrors of a violent revolution?

Does THE BOMB make this whole thing absurd?

I might get to visit scenes across the nation this summer, please tell me about yours or send any words that will turn this from a monologue to a dialogue. Read Alan Watts' books about Zen; they make everything seem a lot funnier! Peaceful sleep and surreal dreams,
Tom N/207 Scenic View Dr/Dittmer MO 63023

Dear MRR,

I'll blow through the negative comments first. Karl's letter form No. 38 on the evils of DOLLARS made me feel sooo guilty about my abuse of our national currency. I felt like kicking myself in the butt with the steel-toed engineer boots I found at the Salvation Army thrift store for 4 DOLLARS (luckily, Karl didn't rip off the collection box before I could buy them). However, after cheering myself up by playing my "DOLLAR bin" Ramones album on my 20 DOLLAR garage-sale stereo, I realized that I'm not such a greedy grubber after all.

Karl, we probably have at least one thing in common. I'll bet you also get disgusted seeing all the spoiled little suburban brats who get DOLLARS from Mommy and Daddy for their leathers and records and hair gel and shit, then consider themselves cool because they crashed in some abandoned building for the weekend. But, if you take the other extreme and spend your life squatting, ripping off Goodwill boxes, and eating inside the stores (which, by the way, only requires an eyewitness to constitute destruction of property), they will bust you sooner or later, and in the eyes of society, you'll be branded as a THIEF and a SLEAZE, then it won't matter how many you're helping to feed at the soup kitchen. Plus, you're helping to reinforce the absurd excuses for our present administration to slaughter Aid for Dependent Children, Food Stamps, etc., on the grounds that many people "want to live on the streets(?)".

My wife and I want a lifestyle slightly above that standard, so she works. I don't do much anymore to "earn" money. (Un?)-fortunately, my band doesn't have Warner Brothers or Death Records pounding on our door offering lucrative contracts. And I'll be damned if I'm going to bust my balls with telephone sales ever again (but that's a whole other letter I could easily devote ten pages to). I'm holding out until I find something I can make a living in as well as helping people other than fatten their profits off my efforts.

The point is that I feel it's O.K. to spend money sometimes in the civilization we are a part of; however, to become obsessed with accumulating it, so that one can buy expensive THINGS, is what I find truly repulsive. I'm not going to let money run my life, but I'm also not going to let the Establishment dismiss me as just another eccentric who does nothing more than "watch the rats go across the floor and make up songs about being poor (thanx, Mr. Zappa)". 'Nuff said.

As for all you "smash the state, voting doesn't do shit" anarchists out there, I have one simple request. Will you please stop this redundant spouting of your hatred for government and how much you want it all torn down, and tell me what you think it should be replaced by? For example, give some theories on what the world will be like after you succeed in disintegrating all government? How do you think the responsibilities to make our world a better place to live should be assigned and/or distributed? And wouldn't those who organize this dream world technically be decision-making LEADERS themselves? These are a few passing thoughts. Until someone presents answers which convince me that anarchy would create a better world, I'm going to keep going to the local polling place to punch the holes of my choice. Bye for now,
Michael Psycho/ 1516 22nd St. #6/ Sacramento CA 95816

P.S. And now, in the positive kvetching dept.: On May 24th on the front steps of the state Capitol here in Sacramento, there was a peaceful protest/show attended by a little over 100 people to express objections to the governor's task force report on youth gang violence, linking punk, metal, and Satanism to "new gang phenomena." All in all, the protest was ignored by most of the establishment media. Credits go to Oooze-a Miriam for getting it organized, SINS OF THE FLESH for bringing their P.A., as well as a cool performance, and everyone who cared enough to show up.

Don't let it end there, though, keep at it. Send articulate, literate letters to the Duke saying, for example, that he should hire more competent, less ignorant people for his task force who are a bit more in touch with reality. Call up those dumb little AM talk shows when they have "Open Forum" days and bitch about it. Don't let this issue fade into obscurity. Don't give up until A) Gov. Duekmeijian apologizes (highly unlikely) or B) The finding is struck from the report (which is much more possible and beneficial to our goal.)

Dear MRR,

In issue #38, Manu of the band SHERWOOD complains that we, New Wave, haven't replied to his letters about the tape he sent us, and is quite angry. Listen Manu, we are just 3 kids here (2 girls, Aline and Pascale, and one guy, Patrice). We receive about 45 letters a day from all over the world. The three of us work all day on New Wave activities (magazine, label, distribution, letters, gigs, etc.) Being late is normal, given these circumstances. It's a lot of work for such few kids!

It is sad that in France there are those who are so ready to badmouth. SHERWOOD is not happy because we didn't review their tape in New Wave. It's just a bit of forgetfullness and overwork, which he transformed into a disaster! Paranoia, boys!

There are too many problems of this kind in France. We'd like to change this situation in the future, and see this kind of attack as a bad thing for the French punk movement.
Aline Richard/ New Wave/ B.P. N°6/ 75462 Paris cedex 10/ France.

You've played the Falwell Game? Here's two more:

1) The Sneddon Game.

Mr. Alex Sneddon (address: Ivy Cottage, Kirklees Street, Tottington, Bury, Lancs, England) is our local huntsman. His hunt, the Holcombe Harriers, has been continually disrupted over the past few years. So he uses thugs to attack hunt saboteurs. At the end of this season his thugs attacked our van with spades and a pick axe.

Send him lots of mail, the heavier the better (blocks of wood, tubs or shit, all wrapped up to look like letters) and put no stamps, or already used (with postmark on) stamps and he will have to pay the excess postage. If he refuses to take such items off the postman and he gets enough of them, he'll hopefully get hassled by the post office.

Another thing you can send him is "freepost" items, good you get and pay for later; also catalogues or anything like that. Also his phone number is 020488 2985... phone him up anytime - keep him up 24 hours a day! Down the phone or shout abuse. Have fun.

Also he has some hunting friends - John and Jan Forster, phone 0942 831058 (he is acting master and she is a whip - she loves whipping sabs and he owns a slaughterhouse), and John "Teeth" Davies, phone 0257 424140 (he is treasurer and whip and just a general twat). Harass your local huntsman. Drive 'em underground.

2) The Plain Truth Game.

You must have seen The Plain Truth - it's free on racks outside newsagents. Take about 10-20 copies and starting playing. In each copies are 2 post-paid (though about a month ago they weren't, but it's back to normal now) application coupons for 1 year's (12 issues) free subscription. So fill them out for your friends, and after you've finished that, anyone else you can think of - or make you silly names (Mr. M.T. Haus - the empty house down the road etc.). My fave is sending foreign language editions to peoples' pets. Foreign language editions seem to be send from the relevant country, from what we can suss out, so it costs em more. On each application form just circle the language you want.

The Plain Truth is published by the worldwide Church of God. While not blatantly right wing like Mr. Falwell, there seems to be a leaning towards pro-right wing American capitalism. A recent issue even proclaimed that the American and British people are descendants of the tribe of Israel (???).

Anonymous

Yo Tim-Boy, MRR people,

If the reason that people say they are into the hardcore scene is to help them make some constructive changes in their lives, then after all this talk I feel that it's about time many of these people realize that their involvement is being based upon attitudes that are wasteful, superficial, and negative, rather than constructive. I would think that it would be obvious to all people that personal changes can be brought about through simple moral values such as respect for oneself and others very easily, but I see that it's still not the case. I read a letter in MRR #38 written by a girl named Lisa, in which she seemed to be proud of the changes in her life and that HC has given her the courage to do things that she wouldn't have normally done before, such as quitting her job, throwing Cokes at people, cursing people out and calling them morons and bitches, being disrespectful to her parents and literally everyone around her, and other such "anti-social" behavior. I hope that Lisa realizes that she's really a victim of herself and not anyone else around her, but I don't even want to imagine how many young people support her kind of attitude, especially those who think they're being "hardcore" by doing so; but there's probably many. The first thing I would like to say to these people is GROW UP - if acting like a jerk is to be considered "hardcore", then every person in the world is "hardcore" at least a few times in their lives. What makes you think this attitude is so unique or special?

Consider this for a moment: every time someone complains about how the general media has a distorted image of hardcore, it's usually because they think that only the superficial and negative aspects of the scene are being presented - weird clothing, weird hairstyles, drug abuse, different music and attitudes. And yet how do most of these people express their involvement in the hardcore scene, but through these same hopeless, non-constructive attitudes...drinking, coloring their hair, being loud, vulgar, and abusive, cutting classes, being lazy at work (if they work at all), and being destructive and disrespectful towards themselves as well as other people. Unfortunately, by creating a scene based upon appearance or superificial differences, there tends to be little unity - people who are judged as being "outside of the mainstream" of hardcore, such as skinheads, skatepunks, straight-edgers, and others, are pushed aside. These people then end up uniting together as

little groups and become strong amongst themselves but to the greater detriment of the scene as a whole.

People who base much of their values upon how different they act or look from other people also end up being very disappointed later in life when they feel that they are forced to "sell out" the attitudes that they held when they were young in order to survive in a system that seems to dictate such things to happen - face it, we're not making much progress there. These people end up feeling miserable or have a total change of identity, and I think that the problem here is that these value are awfully wrong to begin with. Hardcore values should be things that we can make a very real part of our daily lives, and not just something that we put on while we're going through a negative, destructive phase. I strongly believe that the people who color their hair, abuse drugs, and have abusive attitudes as I've described just for the sake of their involvement with the hardcore scene aren't being real with themselves at all. To me at least, hardcore is about things like constructive goals (putting out records, fanzines, etc.) about moral values (straight edge, positive attitude) and about being true to yourself and to others around you. These are values that you can learn from and take with you when you grow older. When you do a fanzine, or resolve not to drink, these are things that will truly make you a stronger person. Being disrespectful to your parents, quitting your job, or dressing strangely are not very constructive things to hold - not now or in your future life.

I know quite a many of you will say that you've heard this before, but I think that it's true now more than it ever was: if we can just work together on positive goals, if we strengthen our resolve to never fall into bad habits such as violence, drug abuse, and vulgarity, and if we can all treat everyone around us with at least a little bit of open-mindedness and respect, then we will finally achieve a certain kind of unity. Not only that, but hardcore will once and for all stand for things that we can all be proud of, always, and not have to feel guilty about in our later lives or lead us to impurity and destruction. Even those of you who feel that hardcore is unproductive or a waste of time shouldn't quit the scene because of that - help work to try and bring back a scene built around simple, positive values so that everyone involved can end up with peace of mind instead of frustration.
Regards,
Dave/ New Beginning, Faith in Youth/ 17 Poplar Street/ Waterbury CT 06708

P.S. Why can't we have a scene built around brotherhood and sticking together? People should be more like human beings instead of trying to act like such punk rockers all the time...

Dear Dave,

I like your sentiments a lot, though I find myself wondering just how much you practice what you preach. For example, while calling for positive unity and decrying splintering, you regularly in your zine (Run It) attack MRR in a superficial manner (i.e., saying how you were duped into buying our "Youth & Fascism" issue thinking it was a new zine of the same name, only to find out it was MRR, embodied by Martin ("Youth") and Tim ("Fascism"). Even your note attached to this 'Letter To The Editor' states that you have yet to accept MRR as being "necessary", yet go on to expect your letter to be printed in our "unnecessary" publication. Which is it, Dave? Tim

Dear MRR,

Don't you think that Tesco Vee, when singing "What's This Shit Called Love?", sounds a lot like Fozzy Bear? Is Tesco a muppet?
Liza Minetta/ 2837 Cormorant Rd/ Delray Beach FL 33444

Dear MRR,

I was glad to see the concern about drug and alcohol abuse in the letters section, and the discussion about the various groups that help people discard their addictions. Unfortunately, most mainstream organizations like Alcoholics Anonymous are run by people who are followers of that insane belief known as Christianity. They try and replace addiction to drugs with addiction to drugs with addiction to religion. If anyone is interested in kicking a habit, without getting religious brainwashing in the process, they can write to: Atheist Addiction Recovery Group/ 2136 So. Birch St/ Denver CO 80222.

Whiskey, Jesus Christ, heroin, what's the difference, huh?
Doran/ Los Angeles, CA

Dear MRR,

In regards to Mike Davis' letter in the June '86 mag, I would like to say that I would really like to see more old farts at shows. Mike said that the younger kids should show more respect for older people at shows. I agree. I am 19 and I've noticed that some kids just don't show respect for anyone old or young. Come on, you old punks, get off your asses and start some bands. It would like to hear some different music.

When I first heard the Sex Pistols in '79 it knocked me on my ass. I had never heard anything like it before. Come on, guys, I want to be shocked, I want to be caught off balance by a totally mind-shattering new sound. SHORT DOGS GROW have the right idea. They proved to me that there is a future to punk rock. Great stuff! Let's stop putting out the some old predictable thrash music and let's cut the shit with the stupid trends (mohawks, flat tops, painted leathers). Don't get me wrong - if you want a mohawk, do it, but don't do it to be cool or to prove to everyone (including yourself) that you're a real punk! Everyone is different, so let's shock some people with your individuality.

Society is used to the punk scene now. It's time to freak 'em out again.

In Mike Davis' letter, he mentioned that HUSKER DU signed on with Warner Bros and do we blame them? Yes. HUSKER DU simply played the stupid consumer-producer game. So, they're set for life, huh? Big fucking deal! If they're in it for the money then they were right to sign with a major label. How many times did the DK's turn down big label contracts? I think HUSKER DU should have stuck to independent labels.

I just bought the BRIGADE's new album. I'm glad someone's not afraid to have a different sound. The sound is new and I like it.

Your article on Youth and Fascism was very educational. The growing militaristic attitude of youth is becoming more prevalent every day, in the hardcore scene too. Government propaganda such as "Rambo", "Red Dawn", and "Top Gun", coupled with the media's outcry that "The Pride is Back", is causing young people to feel that it alright to kill and to mindlessly hate anyone that Reagan declares an "enemy to democracy and freedom." I think it is the job of punk rock to help the kids be more aware that someone (the government) is trying to control their minds. Yet there is the apathetic attitude that many punks/skins have, that proves to me that a lot of people are not thinking.

Come on people! Use the brain you were given and show the moneygrubbing, multi-national clowns that you will not go like sheep to the slaughter! Write a letter, start a band, tell a nazi-redneck you love him, just do something! If you're old enough to vote, do it.

Closing note: MRR is a great mag! Keep up the good work, smile, slam categorization, and most of all hold on to your mind, it's all you got. Sincerely, Ken Woodruff/San Francisco CA

P.S. "If I could control the medium of American motion pictures, I would need nothing else in order to convert the entire world to Communism." - Joseph Stalin.

Dear MRR,

My name is Robert John Booth and I am currently incarcerated at the California State Prison Facility in Norco, CA. I am nineteen and am serving time on two bank robbery convictions. I should be getting out around 1990 if all goes well. I have been in the scene since 1980. My first show was ALICE BAG and the WEIRDOS at the Starwood in Hollywood, and all I have done since that show, until now, was party, go to gigs, and work clubs. I imagine my downfall was when I started fucking around with heroin when I was 16, which ultimately led to my present circumstances. Man, I fucked up! Although it is too late to regret, I am now choosing to make the best of my situation and am studying politics and law. It is pretty ironic when I think of it - I mean, talk about one extreme to another. But I have so much time on my hands and my only outlet I have now to channel my frustration through seems to come through helping others like myself overcome this fucked up system, and first I must understand it. At least I have some music that I jam out to. Some old DK's and FEAR along with a pretty cool radio station out of Claremont that cranks out hardcore, KSPC. So I manage, although there is nothing like the real thing. I have to settle for the next best thing. I miss gigs, beers, friends, and Hollywood (not exactly in that order) but I have to face reality. I am not going anywhere for quite a while, so I may as well get used to it.

One of my desires is to somehow find a way to organize a list of punks that are in prisons, institutions, juvenile halls and similar places so as they can receive correspondence from everyone out there. There are a lot of us and the numbers are increasing. If anyone is interested please contact me by letter. I welcome all mail, especially from other convicts who are concerned or just to write someone if you want. I'm eager to receive mail from anyone anywhere and will try to start some kind of network of addresses that can be made accessible to anyone who would like to hear from psychopathic criminals (just kidding). I want to hear from some girls! I'm nineteen, 6', black hair (short), hazel eyes, 180 lbs., white of Italian descent and all locked-up at the moment but I will be out in a few years. So for now I will remain strong and remember all the past memories that were so good to me, and dream of the future and better times to come. I hope the scene is still going strong in '90. For me now time is at a standstill, as everything goes on normally on the outside time is dead here. Hope to hear from you all soon. If anyone can send me some zines, I would appreciate it.
Robert J. Booth/ #D-28576/ C.R.C. P.O. Box 3535/ Norco CA 91760/ Dorm 07/ Bed 47.

P.S. Stay strong - Lyle Brannan (Folsom), Johnny Loop (Soledad), Fly (Y.T.S.), Droopy (Central J. Hall).

Dear MRR,

This is in response to Bill Board's letter in #37 (June 86). On behalf of Touch and Go Records I'd like to take issue with the very misleading prices that he quotes for our records. We do not sell 12" records for $8.00. Check out our ad in this or just about any other issue of MRR. The cost of a 12" record is $5.00 postpaid. Full length LP's are $6.00 pp. It's true that, like Depression Records once did, we sell our 7" EP's for $3.00 pp. All of Touch and Go's 7"ers were hand constructed and of very limited press runs. We have never made any real profit from any of these 7" 45's. As far as high store prices go, this is solely the fault of distributors and retailers. In general they always have, and always will, take a larger share than they deserve. Quite often it is more profit than the band or the label are making off the same records. This is why we do a large mail order business and we encourage stores to deal direct with us. After all these years this is the only way we've found to effectively keep prices down. But think about it though, the prices for these kinds of records haven't gone up a whole lot over the last 10 years! Good luck, Bill, to you and your label. And anyone else out there that wants to use Touch and Go as an example please write or give us a call first to get our side (address and tel. # are in every ad). It's only fair. Thanx,
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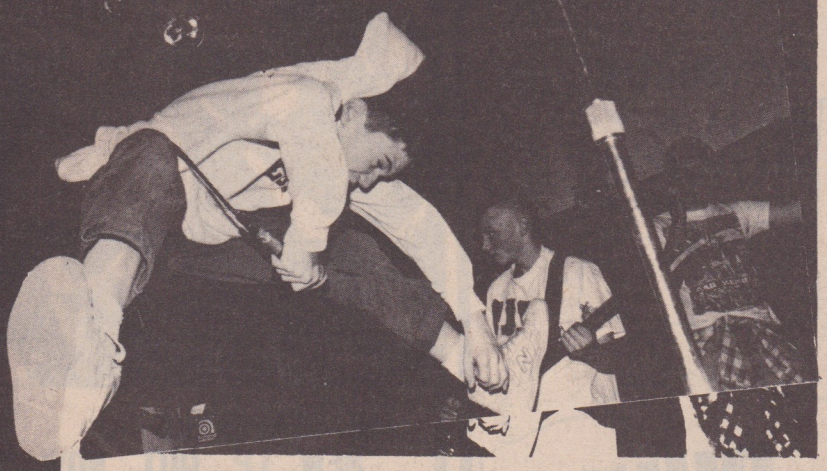

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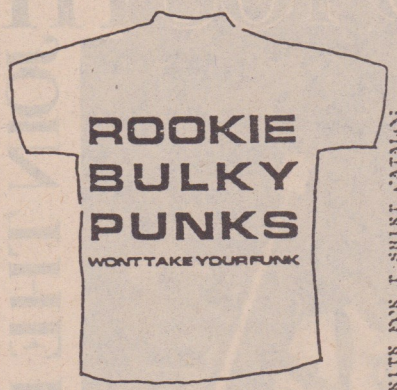

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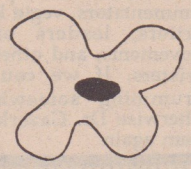

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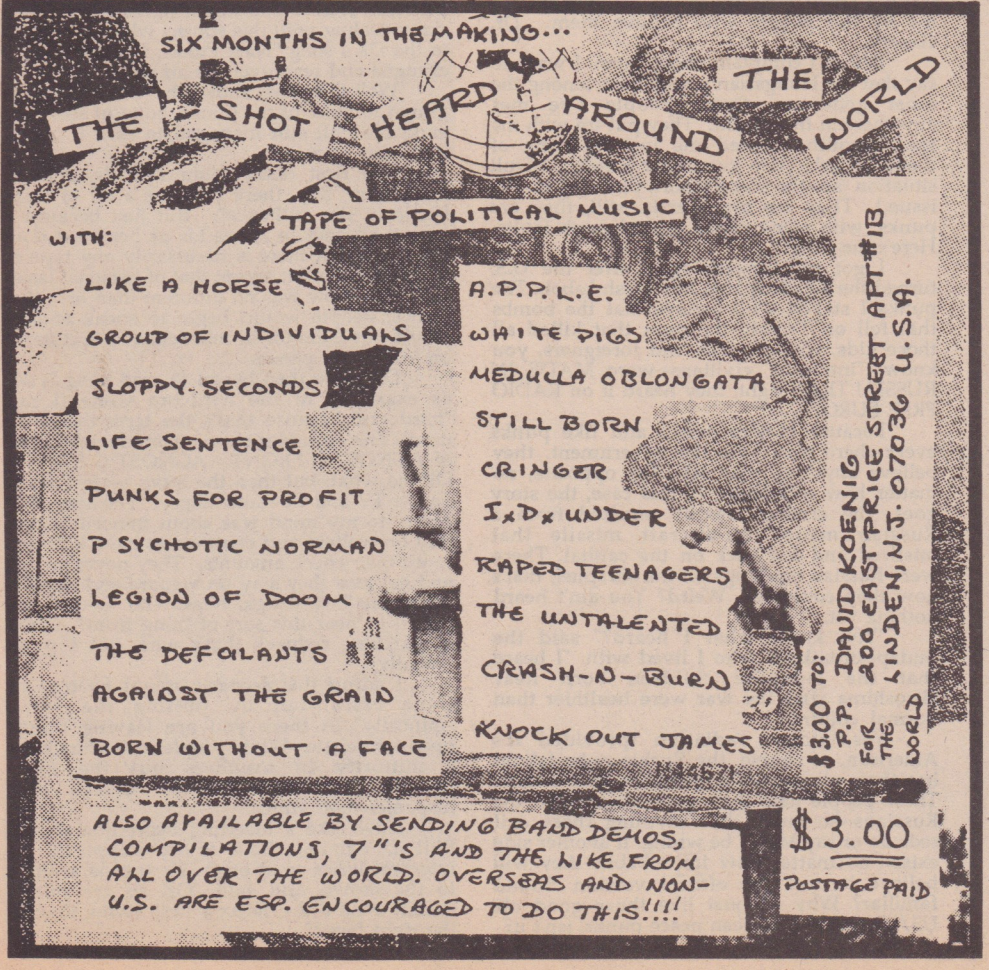

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COLUMNS

opinions expressed are those of the columnists

I started writing this column in Hungary two weeks after the Russian nukecock spurted Alphabetagama cum radioactive passion, impregnating the air, water, green vegetables and milk for thousands of miles around. I slept between giant sheets of photographic film. Now that I'm back in New York, I'll deliver them to the family doctor to save some bucks on the cost of X-rays.

When we first heard about the accident, I immmediately thought: I'm going to get CANCER! No one will believe it's not AIDS. That's why when the red spot appeared in the palm of my hand, I panicked. At first it was just a little pink dot then it changed. In a few days it was as red as Gorbachov's birthmark. I went to scratch it and saw the tip of my middle finger disappear into the center of the spot, going tight through the skin into my hand. Fearfully, I pressed onwards. My fingers pushed deeper. The almost bloodless wound itched more than it hurt. I was scared though, when I worked the fingers of my left hand completely through my right hand.

"Jesus Christ!", I thought..that was it! A stigmata! I was really touched by Christ, and here was the proof in the palm of my hand. Maybe it was triggered by of all things, radioactive fallout from a Russian nuke--that didn't matter. Here a sign from God!

Do you believe it? All of it? Where does the "truth" stop and fantasy begin? Actually I was in Hungary during the nuke accident. But the rest is a didactic heurism.

That brings me to the whatfor of this column. It's time for you buckaroos to learn about Doctor Gazork. Dr. Gazork is a real pal--a life save. He's a friend to everyone, but particularly to those of us with swollen biceps; the result of vigorously exercising out literary licenses.

Our Sisyphean stone is the naive reader who can't tell the hyperbole from the hyper-real, the practical from the poetic, the truth from the tale told in seeking a greater truth.

A Mr. J. Kennedy Biafra once complained about the bread-brained bleeding hearts who shook with outrage at his proposal of capitol punishment as a penalty for the inability to reach the poverty line: *kill the poor*. They just didn't get it.

As for me, I usually enjoy the misreadings, the stupid literal takings, the outraged moronic masses. there are times, however, that it hasn't been fun.

In re-forming ARTLESS, my original intent was to create an "all-adult" hardcore band. It didn't turn out that way. When 18 year old Gavin joined the group, I was stumped for an explanation. After at least ten minutes of thought, we decided to sat he was my son. That way ARTLESS could still be an adult--or at least family--band. It was also great PR device--just what the doctor (not Dr. Gazork!) ordered--something to capture whatever passes for imagination in the press, fanzine and college radio world. We said we didn't know who the mother was. She passed in the night like a radioactive cloud. Nice gimmick, huh?

Eventually, the fiction took control. I found myself inventing ever new stories to cover gaps I left in the old stories. some guys from Placebo Effect, a great Detroit fanzine, seemed to have completely bought the story--and they were smart guys! A girl told me she had gotten an abortion and now she regretted it because she could see how a single parent and child could really be the consumate creative combination. If only she knew!

Kevin, from SUBCULTURE, a guy I like a lot from a band I like a lot, told me, "gee, I wish I could be in a punk band with my Dad." I began to feel bad. This was going too far. Eventually we just stopped the ruse.

Then there was the time in Germany. Germans are notortious for their lack of any sense of irony. ARTLESS performed our song parodying slamdance violence. Along with the song, we award points to the dancers: one point got a punch, two points for a head butt ot a kick, and three points if you draw blood. You guessed it, it wasn't long before people began to fall all over each other a-slipping and a-sliding in the gradually growing blood puddle on the floor.

In both cases, Dr. Gazork could've helped. If everyone would've known about the good doctor, there would've been no problem. Anyone in doubt could've asked. "Dr. Gazork?' and I would've only smiled.

You see, of you say something and then say "Dr. Gazork" it must be the truth. No poetic metaphoring, white lying, literary licensing ot truth stretching. You cannot lie under a Dr. Gazork--at least you can't lie twice under it. Once you say something, Dr. Gazork it, and it turns out to be false, it'll never work for you again. You'll have lost the best--the only--means of proving absolutely that you are telling the truth.

The force of Dr. Gazork is much too great to be used casually, for every little dispute or minor controversy. Used so lightly, it would loose its intense power--sort of what happened to the work FUCK. But if there's ever a real question, something important, if you really have to know, you can always appeal to Dr. Gazork.

So from here on in, the rest of this column is written under a Dr. Gazork. No matter how improbable are the beliefs I'm writing about they are things actually told to me by the people who believe them. Dr. Gazork.

Before I complain about them, I want to say that the Hungarian punks were among the most generous, finest people I've met anywhere in the world. They put up with me for a month, treated me just like one of them--better! They live under a very difficult situation (see the scene report, probably in this issue.) They are my friends, still, they are punks, with some pretty typical punk faults. Here's the story:

I got to Hungary right after the U.S. turned the Khadaffi kids into shish kabob. The punks I stayed with believe that the bombs that fell on Tripoli--the ones that killed all those kids, women, men and foreigners, you know, "innocent" civilians--were MADE IN RUSSIA! That's right, they heard it on RADIO FREE EUROPE.

Because they're punks and like punks everywhere they hate the government, they believe anything that says the opposite, no matter how ridiculous. In this case, the story goes, the civilian deaths resulted from a Russian made anti-aircraft missile that misfired and fell back on the capital. There were Russian markings on the shrapnel, that's how they could tell. Weird? You ain't heard nothing yet.

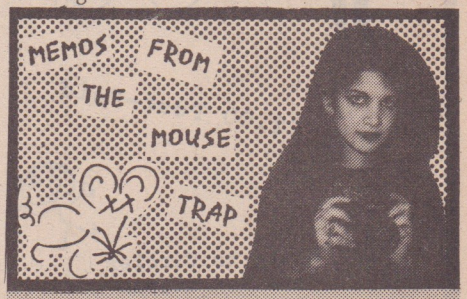
"You know what I heard?" said the Budapestpunkette who I lived with. "I heard that the Japanese children born near Hiroshima after the war were healthier than normal children."

Yes, atomic radiation (provided it's American, of course, the Ruskie nuke fallout has them all scared) is good for your health! These people hate their government--and the Russians--so much that anything those evil reds do or say MUST be wrong. If another side exists--no matter how improbable--they will believe it over the official version. Sound familiar? Why it's just like those good ole US/UK/West European peace punks, isn't it?

It's too bad I can't hold this mirror ot absurdity up to the West German who called The RAMONES fascist or to the hundreds of other true disbelievers who cast their punk lot with whatever crank claims suit their irrational temperament.

"Meat takes longer to pass through the intestines than vegetables." "Life is wonderful in Russia." "There's no racism in Nicaragua." "Shaving your head makes you violent and fascist." and an asparagus crate load of other equally rational notions.

It's too bad we can't Dr. Gazork the inventors of these impossible fallacies, along with all the politico-punks, news commentators, vegie kids, fanzine editors and writers, leaders of mass (and minor) movements, and other kinds of chronic truth twisters. If we could, I think they'd be strumming somewhat different chords--otherwise Dr. Gazork would never work for them again.



Hi again...before I start I want to wish Jello Biafra luck with his court case in defence of his first amendment rights against the forces who want to put him away because of the poster in Frankenchrist.

OK now then... on Monday June 9, Phil Donahue had another show devoted to the hardcore scene. You might remember the last show dealing with this subject where the lyrics to the DK's song "Nazi Punks, Fuck Off" were changed and read over the air as "Nazi Punk".

Well this years show I have to admit was geared to more of the punks' point of view but good ole Phil still managed to turn it into a three ring circus.

The first observation I made immediately was "Boy, there sure are a lot of skinheads in the audience". But just because a person chooses to shave his or her head does not mean that there is necessarily any type of ideology behind it except that of personal taste.

The show was no different than his other shows: People would begin to speak and he would cut them off in mid-sentence and move on to another person.

Donahue then began to read song lyrics as examples of the hardcore scene (I say "hardcore" because that's the term the show used). The examples chosen were mostly those of AGNOSTIC FRONT. AGNOSTIC FRONT! OK, so what, but then the lyrics were flashed on the TV and I became angry. The song that comes to my mind was about minorities that stay on welfare and continue to have kids just to up their check amounts. They never go out and get jobs they stay on welfare and use the money to buy drugs. Now who would you expect to hear this sort of thing from? Some shit-kicking redneck that's who, not a punk (usually).

I admit this scenario might be true in some cases, but by putting the word "minority" in there you are leaving things open for debate. White people may actually be a minority in numbers but the term "minotity" is branded on blacks and hispanics--not whites.

Now take a bleeding heart liberal like Phil Donahue... how is he supposed to interpret lyrics so strong? He turned around to the crowd and said "OK so are punks racist? And did I detect a little swing toward the right here?"

Hey, that was the impression given and thank god some people from the audience said "This is reality and you are reading things into the lyrics that aren't there." Punk rock does not swing toward the political right. AGNOSTIC FRONT's views and maybe those views of some of the skinheads in the audience may swing toward the right, but in no way is this depictive of the views of the scene. Some people even cheered when Phil asked if punk leaned towards the right side--Ronald Reagan is conservative, the KKK is far to the political right and so is the American Nazi Party. People should know that the scene as a whole can't be branded left or right. People should also know that punk is politically diverse and that many views exist, not just those of AGNOSTIC FRONT and a few other people with skinheads. To each his own.

EASILY AMUSED · MARTIN SPROUSE

I don't consider myself patriotic. I take no pride in being born in this country. On paper I am recognized as an American but that is as far as it goes for me. I have no empty feeling in my life that needs to be filled with patriotism, but I do have an empty feeling for people who have to suffer because of other's pride.

For me to be patriotic towards this country, I would have to be in support of those who are in control. I would have to be in agreement with the opinions, positions, and actions made by the appointed leaders concerning this country. I would have to have pride in its leaders involement with the people of this country and other countries because America is much larger than 52 states.

Presently, to wave an American flag is to support:

The approval of giving $100,000,000 to the Contras in order to restablish a capitalist right wing government in Nicaragua. Seventy million dollars will go directly towards weapons to assist in the slaughter.

The granting of huge amounts of military aid to Egypt (A good base for future military action in the Middle East) in order to establish good relations with their government at the neglect of the country's population--one of the poorest in the world.

The law that requires that all male citizens of the U.S. register for the draft. A direct order to completely put your life (which is nothing more than a statistic) in the hands of the leaders.

The act of the American government looking the other way when American businesses invest in the racist government of South Africa, yet the American government does prohibit American business economic involvement with Nicaragua.

The understanding that this list could continue for another 10 pages, recording how this country's leaders abuse their power in which others suffer.

I don't ignore the certain freedoms that are availible in this country. I am able to write sentiments such as these without a good chance of going directly to jail or being exucuted by the state. But how can I be free in America when here, and in other lands, America keeps people from being free? All of the freedoms in this country mean absolutely nothing when others become victims of its existance and power.

For me to be patriotic and opposed to the majority, I would be a hypocrite. I see it as impossible to support this country's good points without supporting its bad. Whenever the subject of death, torture, and neglect become a reality due to this country, then in my eyes, mind, and heart the bad points definitely outweigh the good. Today, this is the case and the bloodshed and pain will not disapear tommorow.

It was nothing more than the end result of a long string of coincidences that I was born in this part of the world. The same is true for every other person. No act of God or someone's will to live determines where a person is born. The established borders between countries creates distance between people. Patriotism for a country enforces that distance and enhances condenscending mentalities directed towards those from other countries. Simply, patriotism aids in the loss of one's individuality.

Instead of concerning my thoughts with how myself and this country are superior to others because we help make America, I rather pertain my thoughts with how I am not different from other people and how America, as a land, is equally great when compared to others. The true question is how much of the government's conditioning you can fight off. The key to the question is to keep yourself on a human level. Remember first off, you are a human living in a world with other humans who in essence are no different. For people not to be patriotic they have and will continue to eliminate the distance between each other--a painfully slow process that will only continue if and when you prove your efforts.

Gardening with Eugene

AMERICA VS. LIBYA: FUN FOR NO ONE

Immediate reaction around America to the bombing of Libya just shows how stupid most people are.

"People don't like to think" somebody just said to me recently, and it wasn't the first time.

An Australian friend traveling around the country found himself down in Alabama when the jets hit Tripoli. While watching the newscast he saw neighbors rushing out to put up their American flags, confirming his worst fears about the South and the U.S.A. in general.

"We showed the fuckers," one of my neighbors said while watering his lawn. Right! We did show them! We showed them what terrorism is like when perpetrated by the richest nation on earth, socking most of its dough into its war machine.

Maybe you can expect this type of reaction in Alabama and North Carolina. I was more surprised a few weeks later, in a New Wavey hip record shop in Illinois where I was selling some of my discs. Right up at the counter was a rack of novelty buttons about Libya, with slogans like "WATCH OUT LIBYA! PAYBACK IS A BITCH" (I was fascinated by this hook up betwween our foreign policy and the Don Johnson macho stud Miami Vice "payback" trip).

"What are you guys selling this stuff for?" I asked they guy at the counter. A girl with a pink mohawk, also working the store, came right over. Neither one of them had obviously given a second's thought to the merchandise. They weren't about to dump it, either. It was selling. It was a good "impulse" item for somebody on their way out of the store with the stack of the latest "cool" record releases, each of which probably has a stock anti-war or anti-Reagan song.

"That guy is like Hitler", the girl said about Khaddafi. "We gotta go get him."

I wonder what moves the Reagan administration would have made against Hitler. I'm sure they would have been the wrong ones. That's what this whole thing comes down to, for me. We could go into pages about the complexities of the Mideast political scene here, but it's not necessary and I am not the person to write it, either.

But anything Reagan and his cronies does sucks. Just remember that and your head will be on straight. These jerks are not gonna bungle every situation that comes their way and then turn around and pull of a master stroke in the fight against world terrorism.

No, they are going to pull off an inept, bungled military misssion that accomplishes nothing, kills some Americans in the process and make the USA look terrible all over the world.

Some of the criticism that followed the bombing was a little hypocritical, true. Vietnam's statement was especially funny. The ambassador had to cut it short in order to check on that country's latest surgical strike against Cambodia.

Most of it was totally justified, especially France. I lived in France during the Algerian crisis (this was the end of colonial rule there) and the amount of day-to-day violence and tension was unbelievable. Of course it wasn't aimed at Americans, this time.

If you don't understand the French reaction, just imagine if Canada wanted to bomb Mexico and we assisted, even in a small way. Who is going to pick the beans for your tacos then?

In the meantime, America as a country is really totally unconcerned with terrorism.

For instance, our media will go interview a dangerous, fanatical psychopath, allow him to threaten the nation at large -- I could care if he threatens Casper Weinberger, but terrorist incidents tend to kill only the innocent! Then serenely go along with an arrangement to keep his whereabouts secret.

If the terrorist was, instead, an 80 year old Nazi in hiding and a journalist kept his whereabouts secret, imagine the uproar!

Terrorism sells news, though, so they keep it going as much as possible.

Plus we have more terrorism than ever at home, only we call it other things so the public at large won't realize the connection. What do you call it when a former sheriff goes nuts and holds a schoolroom hostage out there in Wyoming? I guess since he wasn't acting under orders form an Arab, it's not terrorism.

Reagan and Schultz's cronies at the NRA continue to make it easier and easier for acts of terrorism to be perpetrated within our own country by its own citizens, caught in a whirlpool of insanity, frustration and savage rage brought on by everything from the cycle of poverty to the lyrics of heavy metal records! That's the good thing about Hands Across America...none of the people involved would be able to fire a weapon, which made America a tiny bit safer over Memorial Day weekend.

How about the sale of guns to Saudi Arabia? Right now they are about our only friends in the Arab world. Some people want to jeopardize this because Saudi Arabia condemned our actions against Libya. What do you expect them to do, celebrate? But Reagan wants to sell them the weapons, so it must be wrong. Want to make friends? Sell 'em a weapon! Its sad to say that anybody selling guns would be welcome anywhere in the world providing they have the right merchandise, price, and customer.

So whose penis is bigger, Reagan or Gorbachev? Ronnie just showed that he can bomb with impunity in a spot on the globe that is fairly close to the USSR. Gorbachev may have been upset even after he got the re-orders from Libya for whatever expensive equipment was destroyed.

What would we say if the USSR did a little bombing raid, on say, Peru?

Hey, smile! This means we're number one.

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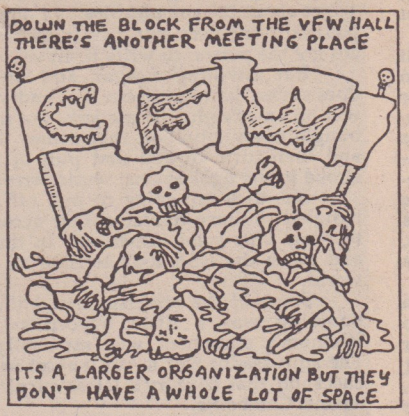

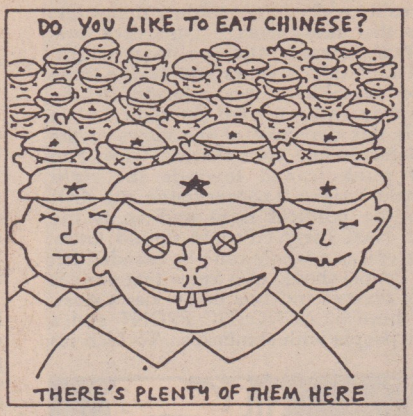

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Dada

By Vitamin A

Most Americans think that punk art and styles are entirely new, but in this article you will learn about something a lot like them that appeared long ago--back in the days before World War II. That something was called Dada.

Dada was an "anti-art" movement which happened early in the twentieth century, mostly in France and Germany. It's hard to just call it "anti-art' because that was what a lot of critics said about it. Most of the art critics at the time were completely freaked out at the art Dada presented to them. They couldn't understand it. It was beyond most of their conventional definitions of what art was, what it was supposed to do, etc. So they just called it negative, anti-art, and just this morally repulsive thing that was going on, hopefully not influencing too many people--just like many modern critics called punk when it first started. Now, a lot more people understand what Dada was doing, just as more people (but not too many more) understand what punk was doing. This article is mainly about some of what went on, in case you don't know about it, and some of the ideas behind it. It's just an overview of it, and there are books which can show a lot more about it. What went on was really amazing, especially if you consider when it was and what was going on then.

Dada was more a frame of mind than a philosophy. It's impossible to say exactly what it is, but one of its main points was FREEDOM--both from external bondage (society and its rules, etc) and internal bondage (one's own mental structures and views of what is "normal" and not.) Connected to this was the value of DEVIANCE; doing things in a completely different way from the "normal" to break out of patterns and do something new.

Some of the original influences of Dada were children's art and "primitive" art--not just because they hadn't been appreciated in such a way before, but because they were totally outside of what was going on in Western Art. Children's art was really ORIGINAL--things done by people before they were taught anything imposing rules about what made somthing look "right or not." And primitive art was also looking at the world in a completely different way than the art of technologically advanced civilization. Another important influence on Dada was Art Brut, a Swedish collection of art by mostly insane people. I don't know if that collection existed before or after Dada started, but some of the Dada artists must have seen some of the paintings because they foreshadowed a lot of what was to come: collages, abstract pictures and music. Again: insane people were looking at the world from a view unavailable to most "normal" people. So their paintings were another important influence. (It's interesting that the paintings of insane people were way ahead of what was going on. And it's interesting that primitive people were doing abstract art before Picasso ever did.)

Why did a movement like Dada emerge in the art of Western Civilization? The answer can be found in what happened during World War I. World War I sort of disproved previous ideas about the meaning of works of art, which was earlier supposed to be to glorify great men, great religions, great nations, and new technologies. Not only had the war been horrible and unneccesary, but the government had made an attempt to cover it up. There were many examples of this which were obvious at the time--one thing was that no picture of corpses were allowed in any of the major newspapers. And after the war the government made all kinds of explanations about the war to "keep people in their place", such as that it had been a "sacrifice"--whereas all it had really been, overall, was a meaningless waste of millions of lives.

The younger generation was aware of this major lie--the government exploiting and lying to the very people it had used to fight its war, not the people's war. And many of the artists grew cynical not just about their current political situation, but what had led up to it--the one-dimensional Romanticism and Futurist movements which had GLORIFIED the government, machines, and industrial technology--- and had done so to manipulate people, by presenting them in a way with only one interpretation.

Most of the artists after this wanted to be free from the traditions, both from the outside and within themselves, which had been closing them in. Many artists came to hate all forms of authority, but most longed for a clean slate--a completely different set of ideas than any art before had. Along with this came the idea of not having set interpretations. It wasn't that they wanted to just go out and create new myths--they'd had enough of that! It was to go into "art" and general perception without myths, rules, preconceptions or set interpretations.

The name "Dada picked at random out of a French Dictionary at the Cafe Odeon in 1918 (this might not be right). It was partly a joke name, but also showed a technique Dada artists would often use: CHANCE. Chance operations made the outcome of something always completely unpredictable and weird and original, and at the time, nobody was doing then..it was a whole untapped area.

The first Dada events were attempts to break

traditions and the whole importance of "interpretation". They also flipped out art critics and whoever else would stay to see them long enough. One of the first Dada paintings was by Marcel Duchamp, one the the greatest and best-known artists of this period. He painted a moustache on a reproduction of the Mona Lisa (at the time, the Mona Lisa was so respected that it wasn't considered acceptable to even make jokes about it) and wrote at the bottom L.H.O.O.Q., which, when pronounced out in French (elle a chaud au cul) means "She's got a hot ass". Duchamp was always doing something really weird-- another of his Dada exhibitions was a gallery supposedly of statues... when people came in to see them, instead of statues, there were naked people posed in positions as if they were statues. Later on he started exhibiting objects such as bicycle wheels and shovels as "art", and, of course, art critics got angry and most people said, you know, this isn't art! etc. But part of what he was trying to do was get people to look at things AS THEY ARE...not as "this is a shovel" but from a much different perspective. He wasn't saying, "give me money for this," even though he did sell them. It was just his way of trying to get people to look at those objects, and the world, in a new, different way. You are seeing more besides the fact that those objects are shovels or whatever they are.

A lot of collages were also done, in lots of ways. Jean Arp would take pieces of paper and drop them randomly on paper, painting then after they fell. Kurt Schwitters made lots of collages out of junk--newspapers and all kinds of garbage. Raoul Hausman did one of a fascist leader sitting in a room with a picture of machinery glued on to look like it was the leader's brain.

The random chance and free--thought methods applied to everything. Tristan Tzara and others would make Dada poems by cutting newpaper articles and rearranging them half randomly and half trying to make some new sort of SENSE. Tzara said that there was something more to doing art than just trying to impress the bourgeosie, and that the people who joined wanted to keep their freedom. The poem's lines were only understandable within small groups and the poets were trying to do things in new ways to make a more REAL thing that they never would have arrived at by "rational" means. Of course, most people got really sick of it--at many of the Dada poetry readings and other exhibitions, riots actually broke out.

Francis Picabia, and a woman whose name I forgot, did, among other things, picture combining Picabis had also done a monkey nailed to a doormail called 'Portrait of Cezanne'. And the woman had done all of these pictures of women combined with machines--again the weird methods brought out all new kinds of truth.

There's a lot more that happened than this, this is just some of what happened and what it led to was--Dada ended after a few years, around 1922, but the ideas were still alive--that's what's so stupid in art books when they say that Dada "ended". It ended as an "art movement" but the ideas were very important to what was to come. There are still people who do Dada -they probably wouldn't call it Dada. It's a bit similar to punk rock--the "movement" ended years ago, so people say now that "punk is dead, and none of the ideas were good so it's time to just regress and above all be happy about it!" Whereas actually the important ideas are still alive --not in any mass movement form but they are still important.

And Dada had a big influence on the 60's, punk rock, and industrial music. This is just like a small report on it, but I think more people should look into it and try to get into it--there's a lot there, a lot of ideas and things, events and a frame of mind that express something way beyond the "normal frame of mind".

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Too many kids act like dicks
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WHY DO THEY DO IT
THEY'VE LOST THEIR MINDS
SOCIETY'S VICTIM
THE SYSTEM FUCKED UP THEIR KIND
NOT ENOUGH BRAINS IN THEIR HEAD
BEFORE THEY LEARN
THEY'RE ALREADY DEAD

See the "x"'s on my hand
It's not to be cool, it's who I am
You can put "x"'s on your hand
When you're in control and in command

(chorus)

WALK TALL, WALK STRAIGHT

POSITIVE SCENE

I don't know what your scene's like
Or if it's really cool
I just know what my scene's like
And I think it rules

POSITIVE
POSITIVE
POSITIVE SCENE (x4)

Positive people all around
No stupid attitudes or "prider than thou"
Just open minds and open ears
I hope it stays this way for years

(chorus)

STAND TOGETHER

I'd like to see a skinh
Standing next to a skat
Standing next to a long
Standing next to a strai

STAND TOGETHER (x8)

UNITED WE STAND (x4)

We work together
Work as a crew
But that doesn't mea
We won't be friends
If you are positive.
Because we're a group of

(chorus)

To us our friends
Are the most importa
We live in unity
That's what I sing
Together united, but
we're all best frien

(chorus)

SPECIAL THANKS TO ... Kris, ...else ... Y. ... of ... e, ... s, ... d ... Uniform Choice, Unity, Pat Dubar, Pat Longrie, Chris Carilli, Mike Gitter, Al Quint, the Pesce's (Darren and Jenn), Joan, Kik, and Babs, K-Town Mosh Crew! Yo Josh, Walt, Steffen, the Shovells and ...

"We're strongly for the edge. We wear X's on our hands because we're proud of what we are just as others are proud of their beliefs. It's not to say we're better, it's just to say we stand strong on the edge, and we want others to know that". -Matt.

Just as some of their ideas on being straight and the potential undermining effects drugs can have on people, CRIPPLED YOUTH are sure of the music they like to play. Music that is influenced by such bands as NEGATIVE APPROACH, SSD, DYS, BAD BRAINS, YOUTH OF TODAY, and AGNOSTIC FRONT, and is powered by the unrestrained enthusiasm and aggression that's built up in these high school freshmen (well okay, they'll be in tenth grade next year).

But more then X's meet the eye, Matt, Drew, Tim and John are more than just members in a straight edge band, they are some of the most compassionate people I know who are interested in an honest exchange of ideas and deliver theirs as the raw, hard punch of CRIPPLED YOUTH. Maybe the elements of what they're doing aren't entirely new, but then again what ever is. CRIPPLED YOUTH are showing a lot of heart and belief behind their music, as well as a lust for excitement, fun, good music, and the real friendships that can arise from a mutual respect of each other's thoughts and opinions. This interview is with Matt (vocals) and Drew (drums) and was unfortunately executed via Mr. Postman. Bessie

MRR: Some of your lyrics are surprisingly mature and introspective considering that there are bands twice your age singing "nothing" songs. Any comments about your songs or stance as a band?

MATT: We like to cover a variety of topics, because if you dwell on one subject it becomes repetitive and provides less of an impact, but we write songs dealing with things that we see around us, things that may make people look inside themselves and also around them.

DREW: As far as lyrics go, we feel anything that is spoken to the kids watching or listening will be taken and interpreted and that is something that should not be taken lightly, so when we write our lyrics we put out the messages which we have always thought were important to think act and use. When bands just write things that are a joke, are disrupting our core, and getting everyone to think hardcore is just a joke, we get pissed because those bands could be adding that much more to the hardcore.

MRR: What inspires you as a band or personally when things start looking bleak?

MATT: There are many things that help me stay with the band and hardcore and sometimes it's an experience, like if in the course of a day I experience ignorance or intolerance, it will make me try harder to better myself and channel it through lyrics or even better playing. Also, certain records inspire me, usually hard-driving powerful music with lyrics I can relate to. People are probably the most important influence though. Either someone who inspires me in that they are good or someone who makes me angry, and it helps me to try harder just by thinking about their attitude.

DREW: There are always things going to bring us down, that's why we must be able to have bands to listen to, shows to take out aggressions and express feelings. That's what we do when we're down, hear the music, enter the pit, or hang out with friends.

MRR: Do you find that you are treated like little kids much?

DREW: Sometimes, but we just have to show people were our place is. Sometimes it gets rough, especially when people push you around, so sometimes you gotta push back. I'd say people most guilty of pushing around are people who are either too stuck up in HC, or people who can only see one-sided things. I find people don't expect enough from us because even though there are many great bands, they're very many soft bands and people just expect you to be another, so we push to prove them wrong, push ourselves for more.

MRR: You're exposed to people and involved with people who may be 5 to 10 years older than you. What advantages and disadvantatges to you think this gives you compared to say the kids you go to school with?

MATT: This is a definate advantage. I've noticed the kids at school think the whole world revolves around school or their clique. Our exposure to people around the country broadens our veiw of the world.

DREW: Being exposed to these older people is great because you can exchange so many different ideas because there's so many old and new ideas. It's an advantage sometimes because we have so much time on our hands to keep playing, other times it's hard. Like being 14 and 15 and trying to get into places like the CB's show. At school it's cool because these kids are no match to deal with when you've been with so many older kids.

MRR: What is missing in hardcore? Do you think there are any elements in attutude or otherwise which could make it better or more real?

MATT: I think for HC to be truly a force in today's society it must tolerate all ideas that are for a better world, because if HC itself isn't united and firm in its goals then we can't hope to straighten out the world. But I believe the future is all of us. If we can educate and inform the people within the scene, those people who retain their original ideas will individually play an important role in the world of tomorrow.

DREW: I think hardcore is missing many things nowadays. First, too many mock hardcore bands are around us and they're turning everything intc a joke. We need more bands with that hard, concerned, and ungiving position to make hardcore better and making the core harder. Our position in hardocre is just to create a stronger, harder, more unified core. Just because we're straight edge doesn't mean we preach it - we believe it's best that what we preach is to have the core survive.

MRR: Why do people get so defensive about S.E. bands?

DREW: I personally feel people and bands get defensive about S.E. because they are threatened by the fact they it is being pushed on them - the same as booze, etc., might be pushed on S.I. kids and bands by groups such as MURPHY'S LAW and various others. Until it starts wrecking the scene, I can deal with it and I wish other people would not get worked up about S. E. because it's a way of being, just like everything else. We don't push straight edge, we make it apparent for anyone else so we can support them, and if you're not, that's fine.

MRR: Does the hardcore (gossip) grapevine get out of hand? In <u>Not Just Talk</u>, you say "support the other guy". Explain.

DREW: HC gossip somethimes can be a problem - we've faced it and when people talk shit to others about something you said but didn't mean it that way --it blows up. Other times it's okay, because hardcore is a society just like any other society, and everyone talks. When we say "support the other guy" we're saying don't bring him down among others, stand up for him if he means anything to you. Complete unity is probably impossible because again, it is society--hardcore and in any society there are those just not interested. But it's good to have people who believe...

MRR: Why did you choose the photo on your record cover (2 hockey players shaking hand)?

MATT: The cover represents 2 forces or causes becoming friends after a struggle and acknowledging the other's efforts towards winning and achelving a goal.

MRR: You get the last words, anything else?

DREW: Yes, please stay hard, loyal, and true to everyone out there and make things happen to the best of your ability, but don't kill our core by making a joke out of it. It might just be killing you.

CRIPPLED YOUTH c/o Matt/ 36 Cantitoe St/ Katonah, N.Y. 10536

Interview by Kris, Gail and Mike

NOFX has been around for about 3 years, gone on one nationwide tour and three mini-tours, and is planing their 2nd nationwide tour which will include parts of Canada. They released a 7" last year and recorded a 12" for the infamous Mystic Records, which should be out now. Since they've done so much yet remain unnoticed for so long, it is about time they got an interview in MRR.

MRR: Let's start out with a very brief band biography...

Erik: Well, back in '67....

Mike: (laughs) Well, Eric went to school with this guy named Dillon who played drums and the two of them called me to play bass, and this guy from Orange County named Steve to sing. After about one week of practice, Dillon quit and Erik joined the band. One week later, we played the Cathay de Grande in Hollywood, using another band's equipment. Steve wasn't there, and when he heard about it he got pissed and quit. We've been a 3-piece ever since then. While Erik was in the band, we toured and recorded out 7", despite another guy's picture on the back. When Erik moved away recently, Scott Aldahl joined as a drummer and Dave Allen started singing for the band. We toured once with that line-up and Dave died in a car accident just before we were going to record. Erik came back to the band about 4 days before we recorded our 12". And, here we are...

Eric: That wasn't very brief.

MRR: Names, ages, and instruments?

Eric: Mike, 19, bass, vocals, front man...

M: Eric, 19, guitar, vocals, and my girlfriend's name is Kris.

Erik: Well, the only one left is me, Erik, 19, drums and back-up vocals, I have a turtle named Gamora, a cockateel named Shithead, and a girlfriend named Gail.

MRR: Where are you guys from?

Eric: O.C. Tada! Instant fame! (laughs)

Mike: (laughing) But seriously, we're originally from Hollywood, but I moved to San Francisco in September, and Erik moved to Santa Barbara shortly after that, Eric still lives in Hollywod though. None of us are really from Orange County.

MRR: How often do you practice with everyone living in different cities?

Erk: Everyday!

Eric: (laughs) Not really, maybe once or twice a month.

MR: Is that why you guys don't like to play much?

Eric: We don't like to play in L.A. 'cause it's no fun...

Mike: The scene is bullshit, that's why we like to tour so much...

Erik: Smaller scenes are better. At least the ones we've seen.

Eric: In smaller scenes people want to see the banas, so they pay and go and have a good time but in bigger scenes like L.A., they just hang out and fight.

Mike: Yeah...

MRR: So, in other words, you guys go to shows early, and pay to get in?

Mike: Well...(laughs) I wouldn't say that. You need to buy beer, and you need time to drink it before the show.

MRR: Sounds kind of hypocritical.

Mike: Well, you know...

MRR: Describe your music....what does it sound like?

Mike: Punk Rock! Not metal.

Erik: Variety!

Eric: I like it.

MRR: That's not very descriptive...

Eric; You have to hear it to know what it sounds like.

Mike: You have to see it to know what it sounds like.

Erik: You have to feel it to know what it sounds like.

(all laugh)

Mike: I swear to God, we're the funniest guys in the world.

Eric: But we are the only ones who know it.

Mike: Stage presence is very important!

MRR: What are your lyrics like?

Erik: Every song is different...our songs deal with everything from donuts to death.

MRR: Let's hear some more lyrics...

Eric: "Mom's Rules": *I can't do what I want, gotta be home by 10 o'clock. Movies are rated G, cause that's all mom will let me see. Can't buy records, mom breaks them all. Can't put flyers on my walls. I can't do what I want to do. I'm not punk, I'm G.Q. Gotta live by mom's rules!*

Eric: Good back-up vocals on that one...

MRR: What about band politics?

Erik: No thanks, I've had enough.

Mike: (laughing) Well, we take a vote for any band decisions that need to be made...

MRR: I mean, do you write political lyrics?

Eric: I wrote a song called "Play Politics" during the last presidential election. It describes the electoral process as a big board game or something.

Mike: But we hardly ever play that song any more.

MRR: Why?

Erik: Too boring.

MRR: So you don't consider yourselves a political band?

Mike: We have a hard enough time considering ourselves.

Eric: We are all politically aware, I think most people are, so why do we have to sing about such well-known problems?

MRR: Who writes the lyrics?

Erik: We all write lyrics. I feel that it's very important not to narrow your topics down to specifics, and not write typical lyrics.

MRR: I've seen you guys live, and I know that you give it your all, but what I want to know is, is it hard for you (Mike) to play bass and sing at the same time?

Mike: On a lot of songs it is hard because they are so complicated. Eric sings a lot too. As a matter of fact, when we played in Fresno, I was too sick and Eric practically sang the whole set. His voice was thrashed. Dave sang with the band for about 4 months, and during that time I was free to move around on stage. He was a good singer, but after his death we went back to a 3-piece. I think NOFX will always be three, except for that one exception.

MRR: So your singer's death was recent?

Eric: Yes, St. Patrick's Day of 1986. His death, and Jordan Hiller's death on Thanksgiving Day of 1985, inspired our song called "Dead Ends": *Life so easily ends, who can comprehend what the feeling's like, the death of a friend. My stomach drops to the floor, all the memories, I don't want to think about it anymore. But the feeling keeps coming back, I want to forget, but I know I can't. I never will...*

MRR: What are your live shows like?

Mike: Fun!

Erik: Audience participation.

Eric: Plenty of audience interaction. The more we talk with people, the more they relax and get into us.

Mike: Well, it doesn't quite work that way, the more t-shirts we give away...

Erik: We only give away t-shirts if the people look like they are having a good time.

Mike: (laughing) Otherwise, it's a waste of a good shirt.

Eric: We usually give away more t-shirts than we should.

MRR: Well, any last words?

Erik: Hello to Don and Mike of Antikrieg.

Mike: Hey..... (sorry, the tape ran out)

Commentary: NOFX, nice guys from the West Coast, look for their records, and watch for them this summer in your town, You can write to them at this address: NOFX/ 225 N Irving Bl/ L.A. CA 90004.

GuillotiNE

Let me start by giving a brief history of the band, beginning with the introduction of the members: Ed (17) guitar, Cathy (17) drums, Alex (19) bass, Tim (16) vocals. We are all inspired by bands such as Discharge, Metallica, English Dogs, and most of the current metal/punk crossover acts to emerge recently. We have been together over a year and have played with bands such as Conflict, Scared Straight, O.Y.M., Iconoclast, etc. But enough of who we are (We're quite boring really).

We all feel the subject of nuclear war and global conflict are issues of paramount concern to everyone, so as long as its threat lingers it will always be a topic of importance and therefore always appear in our songs. Just because it's been brought up a myriad of times in thousands of other songs does not necessarily discourage us from reiterating the fact that as long as its threat exists, it should be made aware of.

We are all inspired by the current metal/punk crossover; as we improve on our playing, our sound becomes cleaner and more complex. However, totally selling out on beliefs is an entirely different situation altogether. You've all seen it, bands assuming that topics of concern are no longer the "in" thing to sing about, so they throw away everything they've ever stood for and turn their backs on thousands. Obviously, they feel punk is no longer the "in" thing, so why not grow your hair down to your anal protrusion, slow the music down to radio speed and sing about sex, satan, and how much you've partied Friday night.

Since Tim, Cathy and Ed are vegetarians (although I abstain from the consumption of meats, I don't consider myself a vegetarian) the subject of animal welfare will also emerge from time to time. We still own products made from leather and agree with Conflict's disposition (to throw them away would be a double waste), so we still use them. Animal experimentation will always be a horror in our eyes; what's worse is the fact that our tax dollars are funding the entire operation. In the age of modern technology, of the computer, it's an embarassment to resort to the use of live animals for research.

In closing, I would also like to point out that brainwashing (through "educational" methods), selling out and just good ol' defiance are also topics the band covers.

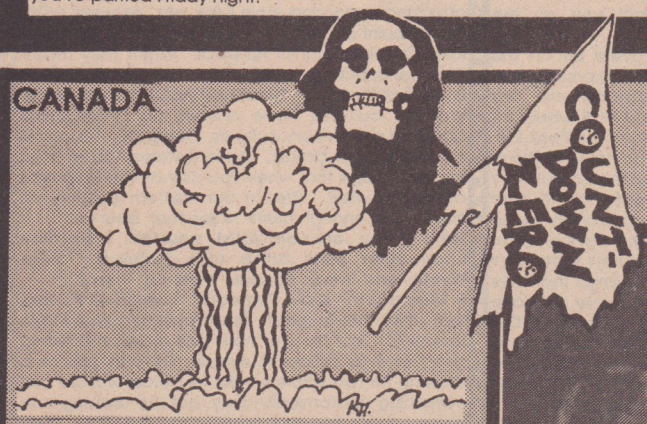
We have a demo which is available for $3 ppd ($4 overseas) to: GUILLOTINE/ c/o Alex Vogel/ 22937 Vista Delgado/ Valencia CA 91355

Photo by Rebecca

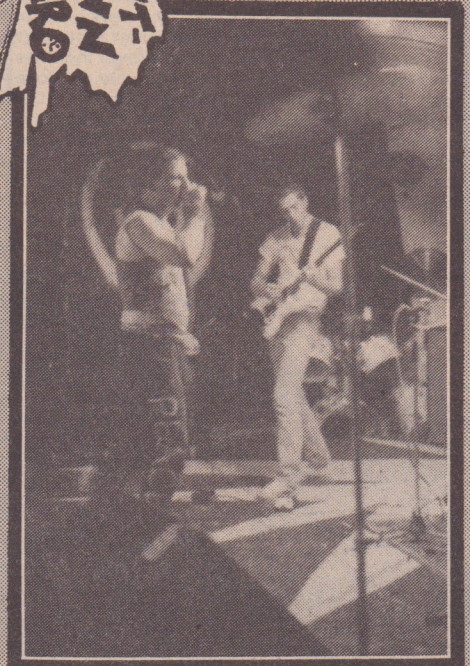
EDGE of DOOM (c.1986)

PERSONS FRANTIC CALL UNHEARD AS EARTH
GOES UP IN FLAMES
WHAT WAS ONCE PEACEFUL EARTH IS NOW A
PLAYGROUND FOR WAR
EDGE OF DOOM IS HERE
AS WE LIVE OUR LIVES IN FEAR
OUR HOPELESS CRY LOST IN THE WALL OF
RISING POWER
FINAL EPIDEMIC THERE IS NO CURE
IGNORANT WAYS OF THINKING LED US TO
THE CYCLE OF DEATH
OUR ONLY FUTURE LIES IN HANDS WHICH CAUSE
SUFFERING, DISEASE AND DEATH

CANADA



Countdown Zero
102 Lucerne
Chateauguat, Que
J6J 3T3 Canada



COUNTDOWN ZERO was interviews at Les Foufounes Electriques on May 17, 86 by Karin and Kathy of Free Access zine/ 5215 Decarie #3/ Montreal, Que/ H3W 3C2 Canada.

MRR: What is COUNTDOWN ZERO about?

Jacques: COUNTDOWN ZERO is in reference to a nuclear explosion. At present, the band is comprised of 4 members: Denis Handfield (21) on guitar, Mike 'Crackwood' Brisebois (22) on drums, Francois Jutras (18) on bass, and Jake the Snake (20)...that's me...lead singer.

MRR: What's the band's background like--where were you all before COUNTDOWN ZERO?

Jacques: Mike used to play with NO POLICY, GENETIC CONTROL, TERRY FOX'S RIGHT LEG and many other jam bands. Me, I used to be with the ABSURDS, a suburban hardcore band (ha ha).

Denis: Well, before I used to play classical music and then I played in a jazz band--it was really avant-garde stuff. Then we formed C.Z., and its hardcore but pretty different anyway--just listen to it.

MRR: Do you have any solid plans for the future?

Jacques: We're looking at going into the studio soon. We want to produce an LP, get it distributed, and then raise what we need to go on tour.

D: Starting with the East Coast of the U.S., then all the U.S. and on to Europe.

Jacques: But that's not right now.

Denis: At this point, we're waiting to get the vinyl out. We're waiting for anything to get out.

Jacques: Yeah, we've been together one year now, so we're getting our stuff together, enough to put out a good album with no filler on it.

MRR: What are some of the lyrics like?

Jacques: Very political, anti-government, anti-establishment, anti-rape, anti-war--mainly protest songs. Very direct and to the point. And very true.

MRR: Do you write any songs in French?

Jacques: No. I've always been able to--when I get my inspiration--to be more fluent in English.

Denis: The language is easier than French to pronounce.

Jacques: And to sing too. Shorter words...it's faster!

MRR: Through your eyes, how do you feel the audiences react to you as a band?

Mike: Either like it or hate it. It's fairly new, so...

Jacques: If they haven't heard it, they'll stand there for a couple of minutes and stare at us like we're fucking raving maniacs.

MRR: What do you think the band is about?

Denis: Sex (laughs from the dude ranch)

Mike: Money...they promised me I'd see the world.

Jacques: No, we like playing the scene here, and if people want to listen and go crazy, that's great.

MRR: What about Montreal? Has the scene progressed? You've been around a long time...

Mike: Too long...a lot of young kids--too many, fuck. I don't know anybody anymore. You used to walk into clubs and it took 10 minutes to get to the bar 'cause you'd be shakin' everybody's hand. Now, it's like they're looking at you like "Who the hell are you?" In a way it's a drag, but at least there's somebody comin' to shows.

MRR: Well, do you have anything to say to everybody?

Jacques: What's really important is to be conscious and to know how to personally do whatever you can every day in the way you are acting and thinking...If everybody does so much, well, that takes care of everybody. It's gotta be total unity for it to work though.

BELGIUM

XCRETA

XCRETA interview. Questions were asked by Stel and answers were given by Peter and Erwin.

MRR: Who? What? When? Where? Why?

P: Erik: drums/ Mark: voice/ Erwin: guitar/ Peter: bass. We're from Affligem, famous for its convent, beer and cheese, infamous for being the home town of XCRETA (born in '83-84). We play. That's it, we play. Don't ask me what! Is it HC, thrash with metal licks or is it just? What, just? How do you mean, just? Well just just! Why do we play? 1. To play; 2. Because mum makes us play; 3. Because we think it's a good way to reach people. It's a good way of crossing over our ideas. We think (especially me, I guess) it's great to give concerrts, not only to be on stage but to meet friends. Of course there are always assholes who have to act macho and I don't only mean skinheads.

MRR: Do you think that in Belgium there's much intolerance against punks who also like listening to metal (and who dare to admit it)?

P: "What? Metal? Hell, if you dare to listen to it you're the biggest asshole ever born. That isn't what punk is about!" We've had many reactions like that. The intolerance surely exists, it's a pity. Most punks just don't grasp the meaning of it. I can understand that some have had negative experiences with headbangers; I myself had too. There's a lot of scum in the Metal movement. But isn't there a lot of it in the punk movement too? We've seen a lot happen at gigs. It's really disgusting to see how a lot of so-called punks have to get themselves some amusement. Hard Rock as a movement is dead. Speedmetal lives (or how you wanna call it: death metal, thrash metal, black metal, speedcore). I know a lot of speedmetal fans, great people. Of course, there's always exceptions, but as I said before, we have those in punk too, haven't we? Rinse yourself before you judge another. All in all, wasn't the idea of punk doing what you wanted to without annoying anyone else? Am I shit because I listen to metal? Sounds strange my age but many put it this way. A friend of mine, for example, listens to Latin American music about the liberation of the people, etc. Is he shit too? Of cousre they are always ready with the argument of the silly Satanic lyrics. O.K., I don't like them either but you should give METALLICA's second LP a listen (Ride The Lightning). It'll give you something to think about.

MRR: There's a lot of punk bands with horror lyrics too, not to forget all the horror rock stuff which is more easily accepted by most punks.

P: It's so stupid to put 'punks doing metal' down. It can and will help the punk movement to grow bigger or to revive what's left of it. Me and Erwin have given it a serious thought and we came to the conclusion that maybe it would be better just to quit with it. But we can't 'cos we love the good things in punk.

MRR: Do you make your stickers yourselves?

P: Yes we do. We put our own money in them and give them away for free. Maybe that'll change in the future. The first two were made by my girlfriend Stefana, the last one by Erwin. The art is mostly made by Erwin. I would like to make more stickers, not only XCRETA ones, but more politically-oriented stickers. I'm still looking for good artwork--anyone interested?). They would be sold very cheaply afterwards.

MRR: Why didn't Punk Etc. put you on the last compilation LP?

P: In the beginning we thought we'd be on the compilation LP and we were a little surprised when not, but now we (at least I) understand why. We were a little surprised to hear ZYKLOME A would be on the LP, 'cos they already had them on Punk Etc. But then again, they're great and I do not envy them. We didn't expect WULPSE VARKENS either but they are very good also, thus... The worst thing to hear was that KOYAANISQATSI would appear on the LP (sorry guys if this sounds hard). But having never heard them at that moment and hadn't seen them play live we thought it was rather strange that they were asked for the LP. In the meanwhile we have seen them a few times and we understand Dirk Michiel's point of view. Indeed, they are fantastic and we love to play when they play too. Maybe we might work a little closer together? VORTEX and CAPITAL SCUM were more than expected as well as WR3. (KOYAANISQATSI split up a while after this interview was done. Their bassist formed a new band, EAR DAMAGE, together with ex-ZYKLOME A members.)

MRR: Don't you know a good question to ask yourself and answer?

P: Would you like to play abroad, make an EP, LP, tour with KAAOS and see punk metal bands gig together? YES!

MRR: What do you think about culture in general?

E: At first, what is culture? Culture is anything that has been changed or moved by human hands. Thus, when you kick a stone you do a cultural deed 'cos you changed something. Thus it's art! That's it in the broad sense of the word. Art and culture are therefore not elitist; everybody can to it. Punk has proven that in the aspect of music. From '77 on, everybody could pick up an instrument and start to play. When before that time only the dinosaurs such as Pink Floyd and Deep Purple could join because of their huge installations. The myth of the superstar was brought down. When trying to talk with most (young) people about art, they instantly show disinterest without really knowing what it is. You can' t say you're against something without really knowing what you're talking about, can you? Where you have a culture you also have an anti-culture. These anti-cultures are mostly far more interesting and creative than the cultures themselves. Modern art therefore is very subversive and innovating (I'm not talking about the 'artists' who are just in it for the money.) Just look at the art during WW2, with what the dadaists did then, most people can't even understand nowadays. Dadaism was the same what punk is now. They were stricken about the misery of war and were extremely anti-fascist. They didn't want to paint 'beautiful', they made 'paintings' with collages, waste, rusty steel as a reaction against the ruling bourgeoisie art and the sound and idealising nazi-art. The Nazis organized exhibitions with works of expressionists and dadaists and called it degenerated and degrading art. Only because you have to THINK for modern art, you have to know what you're doing and why. In other words, you have to question a lot of things and the Nazis didn't of course like that. The New Savages nowadays try to make fun of the whole civilization in their works by attacking moral and ethic rules, etc. Modern artists do not paint out of commercial reasons, but from an idealistic viewpoint of renewal. When they made their works, nobody wanted them, not even for free. Enough of that now! What I still wanted to say is that Western cultures have always put themselves above e.g., African cultures, being on the same cultural level or almost. These cultures had at least the knowledge that when you destroy the earth you destroy yourself. We, in our western culture, still haven't got enough brains to see that, poor us.

MRR: You are an artist yourself. Do you know other punk artists (like Pushead, Sean Wyett) and what do you think of them?

E: Who doesn't know Pushead? I would lie if I said that I think they're great. Technically of course I think they're O.K, but there is more that makes a drawing good, it's quite difficult to explain. You can work on a drawing for two whole weeks, all details worked out, everything anatomically okay, but the drawing can be so overloaded that it isn't good anymore. You can have a much more interesting result by just 'throwing some paint on a paper'. It's more a feeling. In my opinion, they, and especially Sean Wyett, put too much emphasis on techniques. Beautifiul, neat drawings and lines, eg., the drawings of Kamagurka are far more interesting and stronger than those of Susk En Wiske (Belgian strip characters also known as Bob et Bobette) just because they are drawn so badly but more powerful. Suske En Wiske are too finished off to come over lively. As illustrations I can appreciate Pushead's drawings, but as a drawing itself I think there's not enough behind it. I think the drawing on the DIE KREUZEN LP is very good 'cos there is something behind it and it emits a certain feeling.

MRR: Do you think culture may disappear during a process of change? I mean, for example, a modern iconoclast or so. Do you, for example, think that churches from the Middle Ages may be destroyed because they are churches and because they have something to do with religion (this without looking at the esthetical value or its beauty)?

E: What beauty? As architecture or sculpture I think most (all?) churches are disgusting, all that overburdening art. It only has the meaning to bluff people and to make them feel inferior in such an immense building. Dispuking! But demolishing, no

way... nor do we need a new iconoclast. Firstly, I think that everyone may have a free opinion, so if you feel good by going to church every Sunday of course you can do that. As long as they're not trying to force me. Secondly, by blowing up churches you won't change the church as an institution. And when you want to destroy this baroque and oversedated art, you can do it much better in your own work, by doing the complete opposite. The same with music. Culture in itself cannot disappear; a culture can, but Culture cannot. As long as there are people, there will be culture.

MRR: Any chance on XCRETA vinyl?

E: Of course! We're in an ambush until a big record plant director passes by. We'll jump and walk some blocks with him and we'll threaten to spread quicklime under his armpits if he doesn't give us a record contract on the spot... All not true of course... Nothing is sure, we're still looking around... Maybe.

MRR: Why is one of your lyrics called "Sperms of Destruction?" What's the link with multinationals?

"Sperms Of Destruction"
They suck the world out
avid for avenge
The increase of their profits
has a deadly sense
The way they're walking
is crowded by corpses
died, or lost their sanity
for the development of products
They can still go on-multinationals
cos people don't care-multinauseous
The only thing they have in mind-sperms of destruction
is their own social welfare
The crisis comes hard
is what people said
But they have no motion
of what lies ahead
Cos of the profits of much's
they support the nuclear armsrace
They cultivate a sphere of anguish
so they can act unrestrained

E: Yes, it would of course be much easier if it would have been called, "Hoi, hoi, away with those filthy multinationals". I call 'em sperms of destruction because they infiltrate everywhere, profit off of everyone. They are everywhere and try to get everywhere where they aren't already, just like sperms. Look at Coca Cola, they rule the world. Reagan is a marionette of Coca Cola. The role they're playing in South America is just to keep cheap workers. That's what the first verse is about. The second is about the fact that multis go over dead bodies to achieve their goals and about their experiments and the failures of their products, who often cost people's lives and health (like Softenon). Then comes the refrain with MULTINAUSEOUS. The other part of the refrain is about the indifference of people. They are not to blame for being ignorant. They're saddled up with problems, lack of money, crises, etc... they have no time to think, which results in a laissez-faire mentality. The last two strophes are about the previous, but with the prediction that it'll be worse (we'll have less time to think, except for the well-off classes, of course, who are on their side). The arms race is involved too in this song, because it isn't too good for the financial state of the civilians, but it is for industry. War and big capital have always been hand in hand. The last two sentences try to create a depressive, despairing atmosphere that weighs upon people so they can do whatever they like to. Now to explain the term "Sperms of Destruction": it's about the fact that these multinationalists swarm off to different countries and different parts of the world, where they clutch at themselves, just like sperm cells. They look for a fertile place and they grow up there, like an embryo. While they get the power over everything out of the environment, they digest it. Out of these establishments breaks another "bomb of sperms" named commercials, stunts and other methods of infiltration. A vicious circle. So it's all in a figurative language.

XCRETA/Lamgestraat 152/1790 Affligem/ Belgium

If you're interested in Belgian Punk -- bands, politics, or whatever -- please contact me -- Stel/ Kempisgre Stug 30/3500 Hasselt/ Belgium.

FINLAND

Interview by Risto Eronen/ Koivumaki/ 58920 Kolkontaipale/ Finland

MRR: When and why did you get started?

CMX: CMX was founded on Good Friday, 1985. The main reason was that we all had played punk rock a few years ago and it was the very first form of music we got to know, so now, after 2 years of playing all kinds of shit, we decided to start a group which would blow everyone's mind again.

MRR: What does "C.M.X." mean?

CMX: It's short for Cloaca Maxima, which is an old Latin expression meaning the great sewer of the ancient city of Rome. So, it means that our aim is to drain modern culture.

MRR: What is the current line-up?

CMX: A.W. (18) bass, vocals... Ammo (18) guitar, whip and cane... Kafka (18) drums, critical mass.

MRR: What are the aims of this band?

CMX: As described, we intend to audialize modern culture in the form of noise and visual masturbation. We want to reveal the subconscious structure of modern society, which means perversity, destruction, hidden hatred and ignorance.

MRR: I think that your songs sound great. Who makes the music and who writes the words?

CMX: I (A.W.) make the music and the lyrics. They tell about life as I see it.

MRR: Tornio (which is your hometown)--what kind of life is there? TERVEET KADET (TK) is from there too. How are they doing?

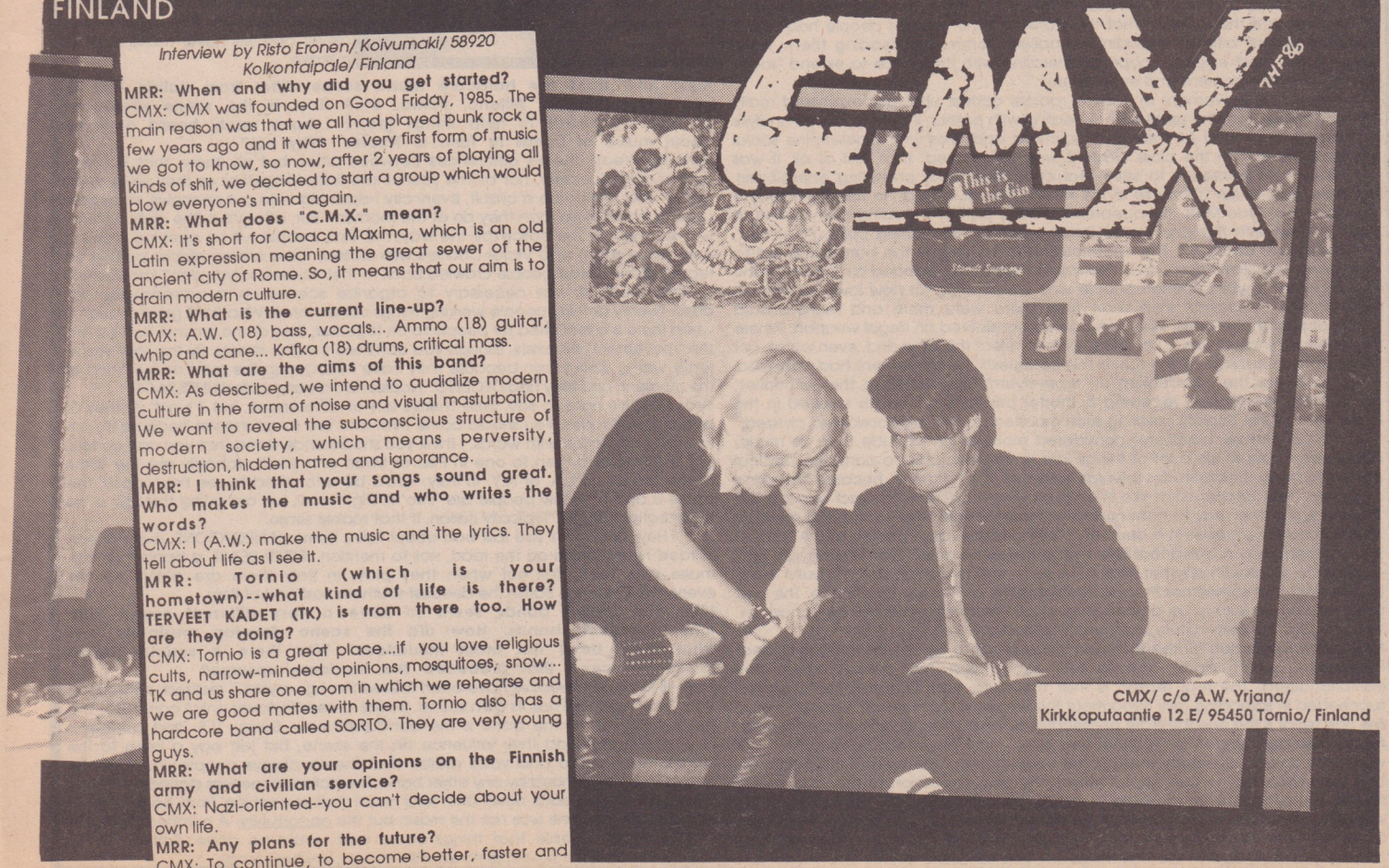
CMX: Tornio is a great place...if you love religious cults, narrow-minded opinions, mosquitoes, snow... TK and us share one room in which we rehearse and we are good mates with them. Tornio also has a hardcore band called SORTO. They are very young guys.

MRR: What are your opinions on the Finnish army and civilian service?

CMX: Nazi-oriented--you can't decide about your own life.

MRR: Any plans for the future?

CMX: To continue, to become better, faster and more beautiful!



CMX/ c/o A.W. Yrjana/ Kirkkoputaantie 12 E/ 95450 Tornio/ Finland

CCM

CHEETAH CHROME MOTHERFUCKERS

Pisa

Ya hey! The CHEETAH CHROME people are coming. At least we are hoping this uniquely Italian hardcore outfit will have passed the new U.S. immigration regulations and will be touring in America when you read this.

CHEETAH CHROME MOTHERFUCKERS are quite different than any of the European bands that have already made it to America. They don't let their music fall into any easy categories. CCM's discography of records and tapes is extensive in volume and variety. These guys express things musically the way they feel them without regard for the usual conventions–even those of hardcore. Sometimes the music borders on symphonic thrash, other times it slows down to the tortured screaming of a fly caught in a spider's web.

CCM's most recent work steers away from overtly political topics and deals with the underlying reality of personal frustration in a dead end society. The band's live show is appropriately energetic and emotional as is any conversation with the group's talkative members.

CCM is one of the most visible and long-established of the Italian bands. They were instrumental in pulling together G.D.H.C. (Granducato Hardcore) in Italy's Tuscany region and founding the infamous Victor Charlie's hardcore club/community center in their hometown Pisa.

The band has maintained a combative attitude even in the face of official repression: the police closing of VC's, the exile from Pisa of their singer Syd and the general difficulty of establishing a distinctive rock'n'roll scene in Italy during a politically turbulent time.

While some MRR readers may be aware of some parts of the CCM story, the band agreed to answer a set of written questions from Ken Lester prior to coming to the U.S.

The members of Cheetah Chrome M.F. are: Antonio Cecchi (guitar), Syd Migx (singer), Sandro Favilli (bass), and Ale Fantinato (drums).

MRR: There seems to be a conservative trend amongst youth, particularly in Germany and Italy, since the "failure" of the anti-nuclear movement and the decline of the Autonomy activists. What is the reason for this and how does it effect the radical music scene?

Sandro: Yeah, that's true. But it's more than a "trend"; it's better to call it fear of all that is thought to be dangerous for quiet living. In Italy and Germany the opposition movements had a different genesis, different modes of struggle and direction. What is similar is the reaction that the state and the mass of people had about terrorism. Honest citizens, including so-called Communists leading them, have become the most efficient cops, cooperating with the police to extend "social control" in every moment and everywhere.

The 77-79 movement in Italy (a radical activist upsurge) expressed really different values from the usual way of dealing with politics. It developed an analysis of the individual, and all their contradictions and rules which determine social relations, more than the class clash. It was "discovered" that, first of all, it was impossible and nonsense to seek real change without changing oneself first. Feminists used to say "Commie in the streets--Fascist in bed!" In this situation, the kidnapping of Aldo Moro (who represented the part of the ruling party willing to make a deal with the Communist Party) was the real turning point. After that, everything was changed. The enormous mess caused by this kidnapping led to everybody who didn't conform to the state's rules being branded a member of the Red Brigades. It was common people who were lusting for new laws concerning their "safety" in society. In a short time there were more and more absurd laws--consider that a set of keys can now be considered an illegal weapon. Where the movement failed was in not being able to reject this logic and, even worse, not being able to transmit to the future the conquests the movement had achieved. Then there was the introduction of "repentivism" (confessing to the authorities, denouncing friends and receiving a shorter prison term), which resulted in the lowest form of life. Society creating such monsters cannot be considered civilized.

In this picture, hardcore, considered more as an attitude than as music, hasn't been able to do a lot of things. We have been able to convince political people to revise their attitudes towards hardcore, but not much because it is a kind of "media" that people don't like in Italy. We didn't consider this fact enough but there was no other way to communicate. Those people who considered music as a "tool" found themselves in a dead end talking to the same people all the time. At that moment they realized that listening to the same music didn't mean you had anything to share with another person. Music is not the starting point to build things up. The fact that sometimes there's streetfights like in '77 is just by chance. The best thing we can do is keep up a good level of communication via our own channels. To keep alive our own culture is absolutely important.

Syd: I think the reason for this so-called failure is not to be put on the anti-nuclear movement, which apart from a few exceptions, has always been very institutionalized. The real reason is that the state and its apparatus of control succeeded in spreading fear throughout the whole nation. Fear of "terrorism" when the only terror is the one the state perpetrates against us every day, year after year, fear of disorder, fear of "losing what you have", "You never had so much"-- that's what they scream everyday through the tube. And people believe it! Scream lies and they will become true, real, I mean. The only opposition to this, and a very feeble one at that, is us, the punx in the Autonomy movement. This opposition is very little compared to the power of the state in influencing people. The Autonomy movement is really a way of life, the key word is "lifestyle" to me. It means you don't ask why you rebel against the way things are, you just do it.

I'm neither very clever or skilled in politics and my mind is feeble. It's a crying shame. Those who bear the pain hold themselves to blame. Our music doesn't have an affect. In fact, all music is ineffective. It's not guitars that can change things; it's people with guns. Musicians are preaching to the converted. Maybe the lifestyle can accomplish what the music can't. Sometimes new people get into it. Some hold onto it but most drift away because it's just too fuckin' hard. I don't think anything is going to blow-up again unless we do it. It's the same old stupid song, things don't happen by themselves, you have to push them. I hope the people who are into this thing stick to their guns and fight everyday. As for the rest, I hope they just blow away cuz they're sucking my life away! We're just the soundtrack, you know, that is how I feel about it.

Antonio: The real problem is to survive. It's just little yellow cowards that piss me off. It's exactly what happened with the Victor Charlie story. Neighbors collected signatures to shut down the club, which was pretty normal because of the disturbing noise, etc., but the list included hundreds and hundreds of signatures, like we were running a club on the highway from Pisa to Rome. You've been to the club and I bet you remember that no more than twenty families live in the area. All the honest citizens had to line up and sign because the local Party told them what to do! Those people, most of the ones who crowd this fuckin' reality, got no brains. But, most important, they got no guts! They'll only rebel when the price of bread is twenty times higher or when the state decides that soccer is illegal. However, the state is too clever and will never make such a mistake.

MRR: How does the hardcore music scene differ from Italian city to city--Pisa, Bologna, Milano, Roma, etc? How is the scene organized (or not organized) to help things grow? I have rarely heard anything about music or bands in Turin or Naples. Why not?

Antonio: Yeah, there's differences between cities, but ya know, that is pretty normal. Unfortunately, not all the scenes are linked together as they were years ago. There used to be a circuit, every city had a place to put on shows, so people used to travel more than they do at the moment. But, after Virus (the club in Milan) was stormed by the police (by the way, the Virus people will be opening a brand new place soon) and Victor Charlie's was closed, there are no places putting on regular shows. Most people crawled back to their houses, so you don't know where to find them. It was necessary to organize scenes on a personal-contact basis--twenty or thirty people working things out at home. What's still great though is when there is a real need for people to be together, they come around. So, I still feel the "movement" still exists, though you can't see it in the streets. By the way you're really wrong about Turin because they have NEGAZIONE, the most active band at the moment, and they had DECLINO. Naples had a band called UNDERAGE.

Syd: Hey, it's hard to say. Sure there's lots of differences, but it's not clothes or bands, it's attitudes. You should come over and see for yourselves because it's not so easy to describe with words. I think you should understand that you can go to a gig in Rome and then to one in Pisa or Milan and you'll probably see the same faces. There's no L.A. or N.Y. in Italy. You'd be astonished to see how "close" the scene is and how few people are "into" it. Right now, we are going through a "no organization" phase. Typically Italian, if that makes sense.

Hey, and don't you talk bad about Turin, home of NEGAZIONE, number one hardest-hitting band on the road, not to mention JESTER BEAST, a band that can make your teeth fall out when they play. In Italy there are active scenes everywhere, even in Bari in the deepest southernmost part of Italy.

MRR: The Italian bands seem to have a very different sound from other European bands. How did the scene develop musically and what have been the main influences? Was there a serious Italian rock'n'roll scene that preceded the hardcore upsurge?

Syd: All kinds of influences have been filtered through myself. I realized, not so long ago, that our band has its own sound. It's like a certain flavor only I can taste. The main influence on the band is the band itself now. Surely, U.S. and European hardcore bands had their influence on the scene, but just pay a listen to the "Senzasterzo" demo and you'll realize that there's always people whose genius refuses to be influenced by any other band. The Italian scene was started with punk (whatever that means now) and now you'll find everything from hard rock to industrial bands. Punk was not the music but the opportunity. A number of people showed other people that things could and would be done. Some people understood and some people never will if you know what I mean.

Antonio: I think the difference in Italian hardcore is due to what it means to be in a hardcore band here. You may notice that people here are really dedicated to the music and scene. I mean, everyone and everything is against participating in a hardcore band. No places to practice, or play, expensive equipment, no labels, and no chance of touring Italy. So, if you want to be in the scene, it has to be your only thing to do. On a personal level, I feel that if you're totally dedicated to something you have to be honest and intense. That's the only word I can see for Italian hardcore: intense. There's no place for "generic" hardcore played by bored teenagers or rich family kids like in other countries. There was an Italian rock'n'roll scene before punk, but it was entirely part of the system and not supported by any youth movement really. It was rejected early on.

MRR: I notice there are not many women in Italian bands and they don't participate much at gigs. Are they involved?

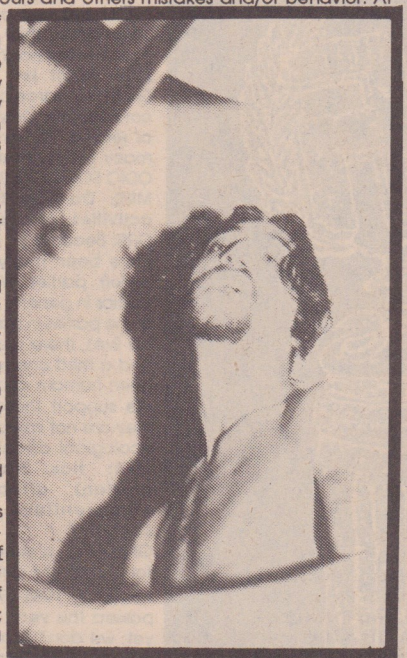
Sandro: I don't think the lack of involvement by women is just an Italian problem. I think it depends on how "roles" are set in the scene. Unfortunately, there's always the same rush to be the "coolest"-- between bands for the fastest one or who's technically better, which are basically behaviors mostly belonging to men. In Italy, there's a lot of women in the scene, maybe not in bands but active in other parts of the life of the scene. Many people consider women not able to play this kind of music or if they do they are no good because they are women. These two negative views lead to consideration of women as a "seperate reality".

Syd: We had a kind of feature on this in the GCHC zine, but we never got to understand why really. I don't know myself. In the scene, there are women involved and in several cases they are outstanding figures. I think the scene is not sexist.

Antonio: I agree with Sandro, there's a few women in the scene. They don't play in bands but are active in all other activities, especially the squatters movement. But, there's something I want to tell you. A pen pal of mine in the southern U.S. said it is not uncommon for a woman to be raped in connection with a gig. That will never happen here. Seriously, never! And I personally noticed when I was in the States that women are on the dance floor but their "role" is much worse than here. They are considered no more than a "chick" to have a ball with. Usually, women here have enough respect. But, this is a very hard subject for us because women don't like males to guess how they are or what they feel about what they are doing. I don't believe in "feminist males" myself. I do believe in respect and that's the way I deal with women.

MRR: What are your observations on the scenes in other European countries now that you've been on tour there?

Syd: Good, yeah good. I got the impression sometimes they were scared of us, but I'm probably wrong. At times I felt like a rivalry feeling, but maybe this comes from different perspectives on things. Every people in every nation has a character of their own. Ain't this what makes the world so great? No one has to be the same. Ha! Ha! Anyway, when you deal with such imprecise things as humans, being a human, you have to allow room for mistakes and a lot of compassion (Common-passion? Could be!) to yours and others mistakes and/or behavior. At least until you get really crazy out of it and start smashing faces and things. Generally, other scenes are better organized than Italy's. They have ties with the state, which supply them with venues and money which they try to use against the state. This is very different from our situation.



Antonio: I better explain to you what a tour is to me. It's a way to increase my small number of friends. I'm not really a party time guy. I'm kind of a "too fuckin' serious" person. So, once and forever I say national barriers don't exist if we don't want them to. So, what can you have when you go visiting your friends, but fun and love? I've learned so much from people in other countries! I seriously encourage all the people who have written us to come and meet us when we tour the States. That, and only that, will make the tour worth it.

On a technical level, there's more professionality abroad. People really try to give you the best, if you deserve it. I mean, you just prove the kinda attitude you got. If you're positive the tour will be okay; if you ain't you better quit playing and go back to work in a bank.

Also, let me apologize here to all the people who have written and are still waiting for a reply. We've been working real hard since January, and a day only has 24 hours. I will write back to everybody, I swear! And keep in touch, because it's the only way! Write to: CCM/ Antonio Cecchi/ Via V. Veneto 5/ 56100 Pisa/ Italy.

MRR: Your new songs seem to deal with the idea of being trapped in a dead end/no exit society. Personal explorations rather than the political commentary that dominates much of U.K./U.S. hardcore. Can you talk about the inspiration for your new songs?

Syd: Life of people is the only politics that matters. Yes, I could talk about inspiration but I don't think it would be interesting. Just see us live and drop a glance at what we are really doing. You may add something, or maybe not, but it will not be our fault because we are naked in front of the audience when we play. We show we got nothing to hide. We show what we hide! Just read between the lines as you have to do with anything else is this false world. No, I'm not just babbling...

MRR: Has there been much police harrassment of punk and/or clubs lately? Any news about Victor Charlies? What's the story and latest developments on Syd's exile from Pisa?

Syd: The police action is as usual but people are holding firm and strong. Bologna's main squat, Via Gallera, was about to be evicted but because of the resistance of the people living there and a certain degree of strange indecision from the pigs, it's still growing strong. Victor Charlie's works. We're trying to do something, we had some gigs, but it's on-and-off because of us the people who run it. Enthusiasm and determination comes in spurts. I'm sure you know what I'm talking about so I won't dwell on it. But, I absolutely refuse the word "failure". Like some have described these experience. Moreover, it's not even over.

The story behind my exile is really common. You break their laws they dick you back in line, ok? But even though I'm banned from being in Pisa, I go there everyday. I walk the streets like nothing ever happened. My guess is the cops know that I'm kicking their orders but they prefer not to deal with it for fear of another blow-up in reaction. It's that old "choose between bad and worse" adage. They prefer to leave me be rather than making noise about busting punks again. However, they may not tolerate this situation forever. It's Okay as long as you don't create any trouble. You know, what really makes me sick, is that before they tried to close Victor Charlie's and now we are still doing the very same things there and nobody complains anymore, not even the neighbor's life or death.

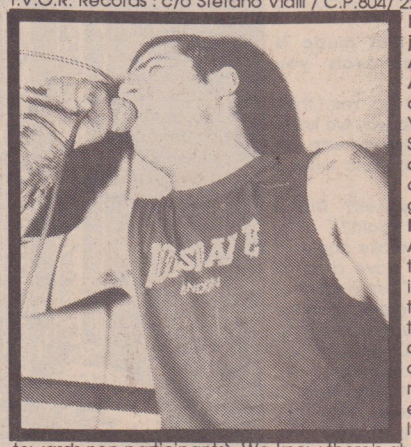
MRR: For the record, where did the name Cheetah Chrome Motherfuckers come from?

Syd: It seems that MRR is the most read fanzine in the world so I'll tell you the story once and for all! Send us anything you want but please don't ask us that question again!!! Here it is: Once upon a time (78/79) in Italy there was this beautiful comic magazine called "Cannibale" (Maneater) and they had a story about two guys in a gang. One of the guys was Cheetah Chrome. We liked the comic and chose that name not even knowing that it was the name of the Dead Boys' guitarist. Sorry, Mr. Chrome. As for the rest, we were bored, we didn't know what to do, so we had this band and we kept on pushing not knowing how to spend our youth otherwise. Just another typical rock'n'roll story, huh?

MRR: Some bands are concerned about licensing their records in Italy because of excessive bootlegging and non-payment of license fees or royalties. Who is seriously releasing records in Italy right now?

Sandro: It's a problem very suitable to me because I'm part of Belfagor Records and I do know the problems you're talking about. The problems for small Italian labels pressing foreign records comes first from the fact that no label is well established in the skills of distributing records on a commercial basis, through shops, etc. In the past, to sell punk records in shops was considered negative. The bigger distributors are still not interested in distributing our music because they feel it doesn't have commercial potential. Things are changing for the better, though what is still missing is someone or a part of our circuit who is able to distribute records through shops all over Italy like they did in other countries. In addition to Belfagor Records there's BlueBus Records (from the band Kina), then Attack Punk Records who have a shop in Bologna (Chaos Records, managed by the people of Wretched; also T.V.O.R. fanzine started their own label (The Indigesti LP is their first release and it's great !). There's are the only labels that produce records on a certain schedule. There's people at those labels who first felt the need to manufacture their own music to be able to have maximum control over it.

The addresses for the labels mentioned are: Belfagor/ P.O. Box 18252/ Firenze 18/ Italy; BlueBus/ c/o Sergio Milam/ via Bramatam 14/ 11100 Aosta/ Italy; Attack Punk Records/ Diavlery Production: Via Molinelli 19/ Bologna 40100/ Italy; Chaos Records: c/o Mussi Gianmaro: Via Ludovico II Moro 179/ 20142 Milano/ Italy; T.V.O.R. Records : c/o Stefano Vialli / C.P.804/ 22100 Como / Italy.



MRR: Do you know any good jokes Italians tell about Americans?

Antonio: Not especilly, but I know a good joke about Italians, Tim Yohannan told me when I was in the States. He said: "How can you tell an Italian tank in Lebanon from the others?--It's the only one with one gear forward and three in reverse.

MRR: Anything else to add?

Antonio: I personally would like to thank all the people who made the international scene Real! The list is too fuckin' long, but ya know even though at the moment the music is covered with Heavy Metal mud (the one we used to have because it meant, and still means to me, expensive records , fucked up lyrics, macho poses, and violence towards non-participants). We know there's always the right people who will never give up. I don't need to have audiences of thousands of people. I just need a few honest people to count on. I personally feel there's no reason to change the music because it got "boring and sucked". It sucks if you let it suck. The subject's just too large. Come to our shows in America and we'll talk about it, OK?

WITHOUT VIOLENCE WITH PATIENCE

Interview by Mark in Northern Ireland

"We're not trying to form an empire or a political party, nor are we trying to impose an ideology or even a code of conduct. We're exposing a series of circumstances. We're exposing our way of looking at things. We don't think the problem lies in the state of the world; after all, it's the way it is because we made it that way, or at any rate, we allowed it to become that way. For the sake of convenience, we see things the way it suits us to see them. We grab hold of a set of symbols and values, all of them topical and ambiguous, and we adapt them to suit our state of mind.

How can you explain a struggle which condones violence whilst using the symbol of peace as a shield? How can you try to impose an attitude when your emblem is an @? It's hard to admit that the roots of all problems lie in each and every one of us. It's hard to admit that to begin the struggle we must first tackle our own prejudices. Admitting an error is difficult. It's so easy to cover it up as a 'good deed'. Everyone has a position to uphold, however dissimilar. And that deserves consideration. Everyone is prepared to stand by their values and circumstances. And that is worthy of the greatest respect. Reproaches and demands aren't in it. You may be the one who's wrong. What matters is your attitude, over and above your best argument."

MRR: When and why did you get the incentive to form a band?

GRB: The band was formed about a year ago. All of us came from previous bands and were in good circumstances (doing nothing) to start a band and go on with it.

MRR: Do you honestly believe that music is the best way to express the ideals you present in your lyrics?

GRB: We like music and like making it too. Yes, I think it's one of the best ways, and the best way we know in doing it. But we don't just limit ourselves with the music, as we make pamphlets, flyers, and even a zine called D del H.

MRR: How did your demo tape sell? Did it gather much attention outside Spain?

GRB: The tape is selling fine, but we make copies in batches of 100 or so, as we don't have a lot of money, but those run out in a week. Yes, outside of Spain people paid us a lot more attention than we thought. We'd like to have enough money to distribute the tape everywhere, but we also we saving our money to put out our EP (now out!).

MRR: I believe that a few months ago a squat collective was formed there. How are the squatters dealt with by the police and courts?

GRB: Squatting in Spain is really difficult. The government and city councils are building blocks of flats which they give to families without any place to live, unemployed people, and gypsies who have lived in the streets for a long time. Squatters in Spain need to develop self-reliance activities, like workshops, rehearsal areas, theaters, as well as places for music. We are asking for places not being used and with no owner. We want to make use of the spaces, and for neighbors to as well. Spanish laws don't take into account these types of cases. So, the authorities use coercion, so if you don't leave a squat when they tell you to, that's an offense. The police react harshly.

MRR: What isw the Barcelona scene like?

GRB: In Barcelone, bands are born and die continuously. Only a few succeeed to record a tape or record. It's very difficult to play live too. Of the many bands that have existed, now there is only ODIO SOCIAL, SUBTERRANEAN KIDS, and us.

MRR: Do you take part in any anti-nuclear activities or direct action?

GRB: Because of Spain's entrance into NATO, there have been many actions, most being organized by left parties. We've gone to those, but don't like politics in general because we don't identify with any of the parties in particular. In Catalana (the place that we live), there are two active nuclear power plants, and a third one ready to come on-line. There have been humam chains, concerts,and demonstrations. We support these more than the others because they are not associated with political parties but with ecological associations.

MRR: Has National Service (military or civilian) affected your life? How are conscientious objectors accepted in society?

GRB: All us us, except Juanito, have been in the army for 14 months duty. Three os us were sent far from home, in 1984-1985. The Objector law has been passed this year, but isn't implemented yet. So, as yet, we don't know what kind of civilian service will exist, or where it will be, conditions, etc. We do know it will last no less than 22 months and will be structured in a paramilitary manner. In fact, the law was drafted by the military for their convenience.

MRR: Can you remember how you got the ideals and beliefs you now hold?

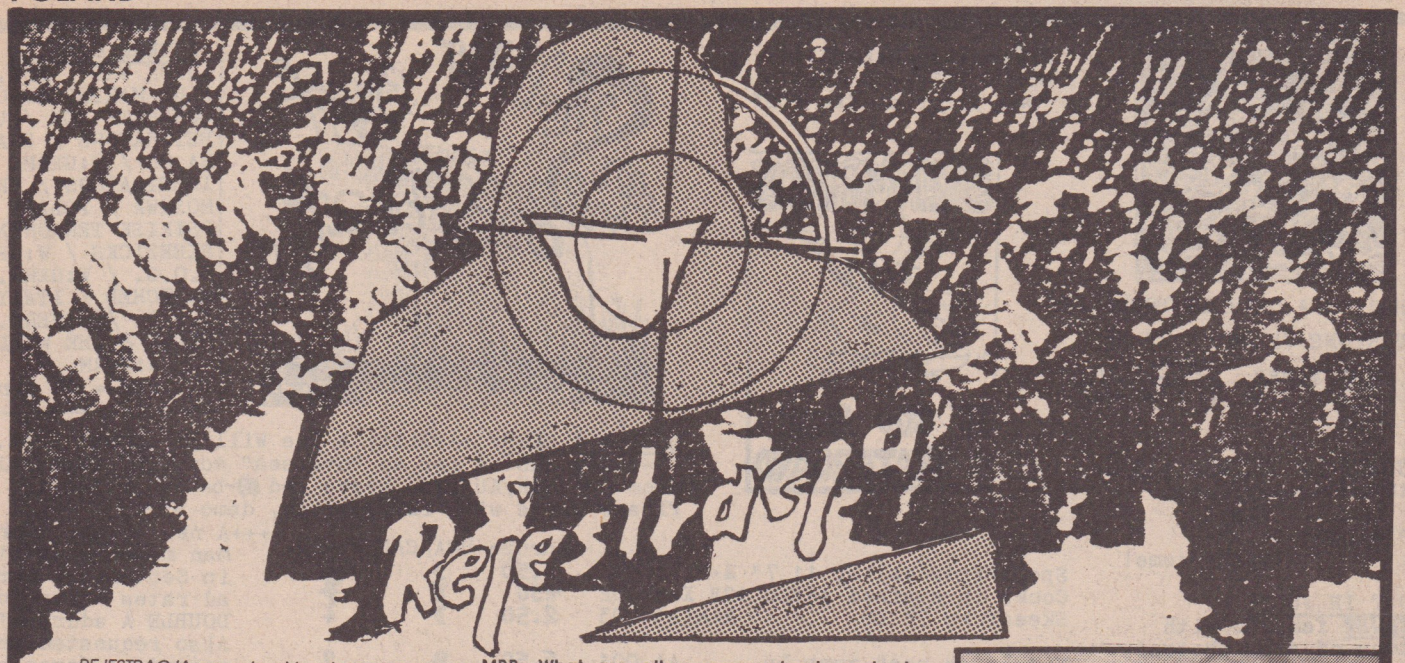
GRB: That varies for each of us, but the outcome of the situation is that we are together, united.

MRR: How do you see the future of the world?

GRB: Obviously, in many ways, it's uncertain. But I somehow do still trust in common sense.

MRR: Anything to add?

GRB: Yes, we'd like to greet everyone who reads this and just say: Go on!! You can order our EP from GRB/ c/o J.A.R.V./ Apdo 96004/ 08080 Barcelona/ Spain.



REJESTRACJA are a loud hardcore band from Torun, Poland. They've got a split tape with ABADDON ($2 to E. Chodorowska, ul. Sobiewkiego 198/1, 43-300 Bielsko-Biala/ Poland). This interview was done by Irek Wielgosz.

MRR: What's the line-up and when did you form?

R: We began to play in 1980, and the line-up was Gelo (vocals), Siata (drums), Leszek (guitar), and Sawana (bass). Later, we added a new guitarist, Zbychu Colbecki, who had previously been in BIKINI. Then Murek (guitar) joined. After some personnel problems we broke up, but regrouped in 1985 with Kulka instead of Sawana.

MRR: Why are you playing punk music?

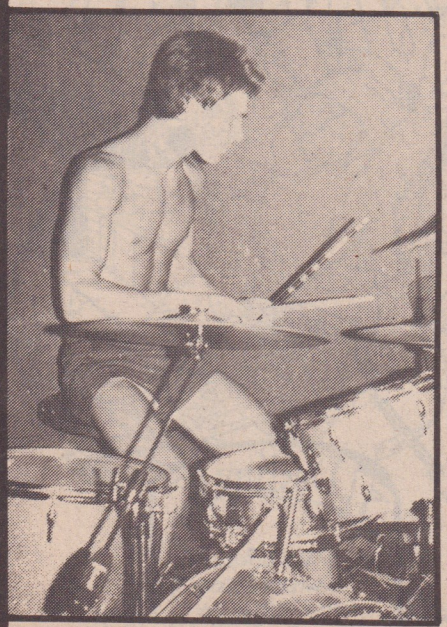
R: Punk, for us, is mainly freedom and tolerancy. If there was a different music with such ideas, we might be playing it.

MRR: What does "Rejestracja" mean in English, and why did you choose it for your name?

R: Rejestracja means registration, for military service, which is obligatory here.

MRR: You sing "intolerancy is a feature of fools". Is there a problem with that in Poland?

R: Intolerancy is an inseperable part of life here.



MRR: What are other songs about, and who writes them?

R: I (Siata) am the author of our lyrics. They're about "killing of Polish music", problems of people here in Poland. They're also about what we all care most about--the possibility of nuclear conflict, pollution, racism, etc.

"Control"

Control of your feelings
Control of your movements
Control of your thoughts
You are the next number in register orders,
Prohibitions, duties on such a basis a person is born
Used for human manipulation
Without defence, without self-control
Your number is 1125
Control, control and once again control
Control of your feelings
Control of your movements
Control of your thoughts
You 1125, do your activity
All the time in every situation
You are under constant control

MRR: How's life in Torun?

R: It's gray and sad. There's only one club, Od Nowa, located at the local university, in which we can have gigs. But now there's been a management change and even more gigs are possible. For example, April 10-13 there was a series of shows with 9 bands. Other local bands include REPUBLIKA KOBRANOCKA, NOWO-MOWA. We can't publish any zines 'cause it's illegal, and besides, it's almost impossible to get access to a photocopier.

MRR: Do you have any hope for vinyl?

R: In Poland, if you record anything it's after big pains, and even then you can't be sure of anything. Maybe we will record 2 songs for the state run label Tonpress.

MRR: What's your opinion of the Polish punk scene?

R: Polish music is a struggle. We don't have anything to play on, and the government oppresses us as much as they can.

"Radio"

Radio from where music is coming
music sweet and nice
Radio in which if we only think
we can't hear what we want
Reasons for such a situation are lies
They're talking about fredom
which never was here
They want to destroy us in this country
They don't want us but we are here
Commissions which decide for the people
Few people deciding for us
They throw out music that thinks
They want to stop and destroy it

MRR: What do you do besides music?

R: I'm just practicing and playing. Kulka does the same.Geldo doesn't do anything. Murek is working. Not working here is a form of going out from control. Jobs here don't give you anything. It really sucks.

MRR: How can people contact you?

R: Just write to the address below. It's c/o Tomek Siatka, Rydygiera 17b/25, 87-100 Torun, Poland.

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SKEEZICKS / W:GERM
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DOUBLE A NEWS: +++Billy & The Willies Lp out Sept.! +++Bands wanted for an "oversea" comp.Lp, especially from USA,CAN,AUS,NZ. Peace and Ⓐ-bands preferred. Please write with info,lyrics, demo etc!
+++A new monthly German magazin starts in September. For ad rates write to DOUBLE A address! Also requested are records + Tapesfor review and scenere ports from everywhere are welcome!

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Sons of sadism 7" Ep	AA 002	2.50	3	4
S.O.S. 7" in multicoloured vinyl		3.50	4	5
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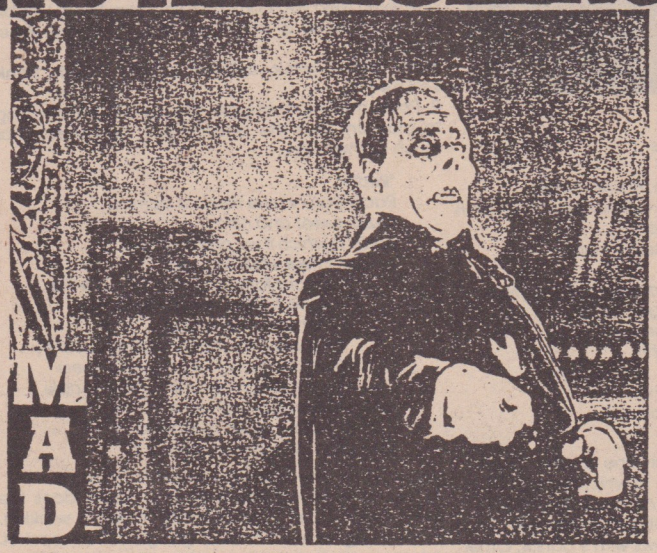

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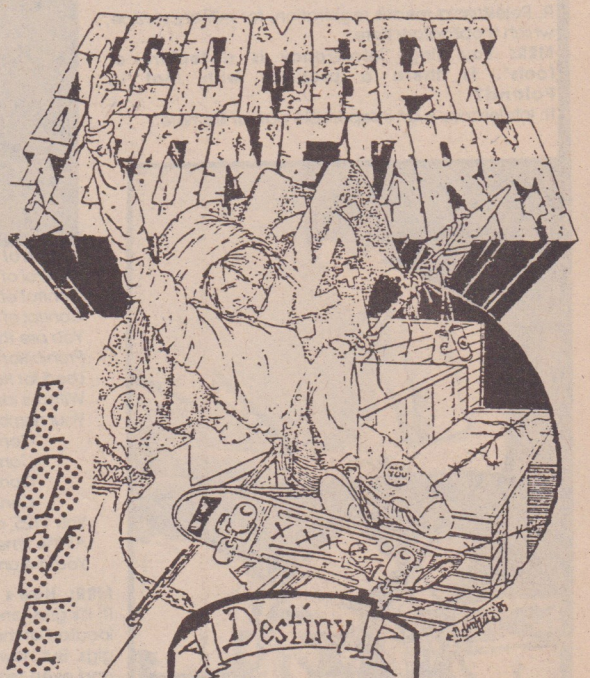

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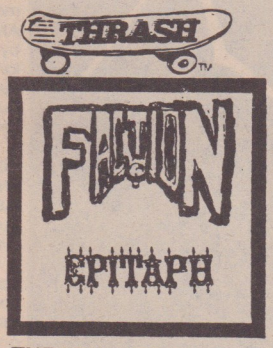

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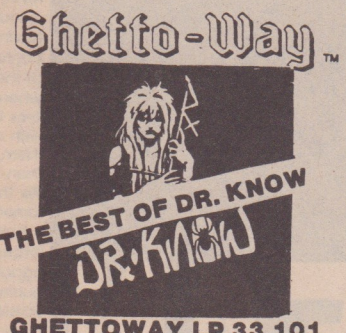

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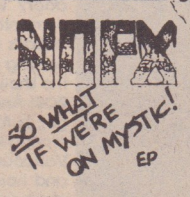

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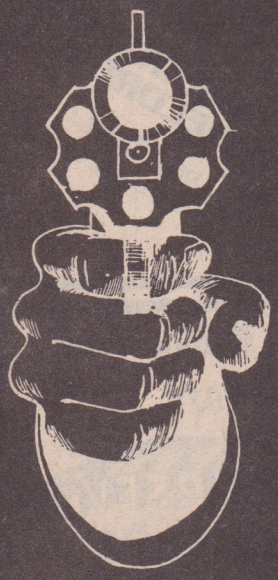


NOM

What follows are the results of a chat with the NO MEANS NO entourage. Present were myself, Andy (vocals, guitar), Rob (bass), John (drums, vocals), Crud (roadie, instant crowd), and Craig (soundman extraordinaire). They hail from Victoria, B.C., Canada, and have a most distinctive sound, melting together the best of the MINUTEMEN and PIL. Live, audience participation is all it takes to unleash some of the most frenzied jams I've heard in a long while. Check 'em out if they come to your town. Meanwhile, you can dig on this frenzied verbal jam. Enjoy.

Brian Edge

HISTORY--The Way We Were

ROB: We didn't have a name for a long time, although we should have been called TEAC 4-TRACK, because that's what started this band basically. I bought a 4-track machine and me and my brother John got together and started doing rock 'n' roll tunes, him playing drums and keyboards, and me playing bass and singing. We did that for awhile ('78-'80), and eventually we put out a split single ('80, NO MEANS NO/SOCIAL SERVICE) and a 7" EP ('81, "Fear, Anger, Hatred, Betrayal") without having ever performed live. By this time we had decided to call ourselves NO MEANS NO, the name coming from some anti-rape graffitti on a wall. We decided we had to play live somehow or die, becoming moles in my mother's basement, so we started playing out as a two piece, bass and drums.During this time we released an LP ('83, "Mama") and then Andy joined us on guitar and took over the singing chores when my voice went. In 1985 we were on the Canadian compilation LP, "It Came From The Pit", and we recorded a 12" EP, "You Kill Me". So far in 1986 we've been on a compilation tape, "This Is The Pit".

ANDY: Originally live it was like, we'd come on stage, it was really funny, we'd get all set up, be ready to start, people would be ready for the show, people who'd never seen us before. Then, all of a sudden, I'd walk off the stage and it would be Rob and John doing bass and drum songs for 20 minutes. At one gig, we had a fellow who was somewhat out of it. During the bass and drum set he wandered up on stage, picked up my guitar and, like, stared at it. Rob just stopped playing and went over to him and said, "No, put the guitar back down." He thought it was a spontaneous audition or something. Then we would do the rest as a three piece and that would be the end of our set.

ROB: In my early teens I listened to heavy metal and psychedelic stuff, but ended up evolving towards things that were more intricate musically. I started listening to fusion and jazz, Miles Davis, things like that. So I eventually ended up listening to a lot of jazz. Until I heard the RAMONES. Then I stopped listening to anything else but the RAMONES, STRANGLERS, CLASH, and stuff like that. It was so boring up till that time. John came through a really good band program in his high school in Victoria, one of the best school bands in Canada, setting up a good foundation in jazz drumming. But then we both sort of went ape over people like DOA.

JOHN: Count Basie is dead, Joey Shithead lives on.

ROB: Another reason we picked up on the particular musical style we have is that initially we were only a two piece, remember, and you cannot do straightforward 3-chord rock 'n' roll with bass and drums, it'd be the most boring thing in the world. When you're into instrumentation, you cannot rely on a guitar, just a straightforward guitar sound, which most bands do, it's all centered on the guitar. With only bass and drums, you've got to have lots of different rythyms, lots of different changes, each person has to be doing a lot of color, a lot of dynamics.

CRUD: Nothing's hidden, nothing's pushed in the back.

ROB: Some of our songs might seem like freeform jams but are set in their structure, with each part blocked off, while other songs have an actual improvisational part in them. "Dead Bob" is one, where we go, "Okay, improv, just try to get back together at the end, okay guys?"

ANDY: Sometimes they work and sometimes they don't.

JOHN: We have a couple songs that have no real endings, so we just end them whatever way seems appropriate at the time.

ROB: We also used to do what we called our "Hansen Brothers" set where we did all RAMONES covers. The Hansen Brothers are these three guys from the movie "Slapshot". They were these real stupid morons who go around beating up other people on the ice. So we named ourselves the Hansen Brothers, and played RAMONES songs. It was something to relieve the boredom of doing the same songs all the time as NO MEANS NO. We didn't want to keep doing RAMONES covers, so we decided to write our own RAMONES songs, and we still do some of them in our NO MEANS NO set.

LYRICS-- What We Say

JOHN: The lyrics are what make the song, the pattern of the song follows the pattern of the lyrics, it's not really a musical pattern, it's more of a lyrical pattern.

ROB: We have a song called "Small Parts" that basically deals with fakery. Fakery in personal relationships and particularly fakery in the music business.

ANDY: Part of it goes like this, it's the band asking, *"What's the deal, 50% of the door? Well then come on in, come on in for more."* You know, with door percentage they want more people to come to the show. Then the next line goes, *"What's that you say, we get a guarantee? Well then fuck right off, you mean nothing to me."* With a guarantee now they could care less about who comes to the show.

ROB: And there's another line, *"Hey, you remember me, can I get in for free, can I get in for free, you know me."* Basically it's about clubs. When we were playing around in Victoria, it was all hall gigs. Then we started touring and playing in clubs in Vancouver and the Northwest and so on, we saw how people get totally arrogant and horrible as musicians from always playing these clubs. They're like vacuum cleaners of the soul.

ANDY: The bands don't care, the people going there don't care, the people running it care, but only for the money.

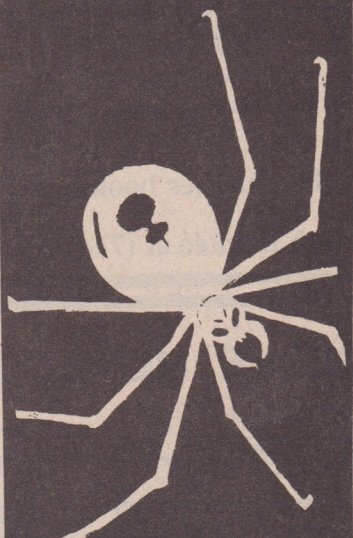
ROB: Another thing the band deals with a lot lyrically is self-criticism.

ANDY: The song "No Sex", it's a pun, a play on words. The chorus goes, *"There's no sex , only fucking"*. What that means is the fact that the differences between men and women are very slight.

ROB: No sex can mean no gender as well. It can take different meanings. We do that a lot which sometimes gets us into trouble, because usually people like things that are straightforward. We try to build paradoxes to make people think, to show that something can be true in one situation, but in another , that same thing can be totally untrue, that there is no absolute. What we're saying is that it doesn't matter who you fuck, male, female, or whatever, it's a physical act that doesn't have to be governed by societal norms. On the other hand, people might just be fucking without regard for the other person, treating them like an object.

ANDY: Some of our songs may have ugly things in them, but we're just bringing out the ugliness within ourselves, not trying to hide that part, to deny that it exists. To

WOMAN



EAN

always be political
ROB: It's a lie in a
male has got a se
and killing. It's par
where women get
and killed in reality
sex with power. No
that aspect is in th
it's in every wom
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good symbol for th
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something. The to
brought us to the p
dealing on that le
I'm all for the femin
JOHN: If there's o
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it, but if it's kept hid
sweep the dirt und
view of the world,
addressed.
ROB: We don't int
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ANDY: The RESID
sums up for me wh
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be able to handle
ROB: These are th
them so that peo
draw the line b
propagating.
JOHN: Like our
father, protector,
child being the w
The man as the g
spider, being the

JOHN: The Expo
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make more mone
CRUD: It gives a
what we built!" Bu
move to make ro
ANDY: And the
by the white settl
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instead they dec
culture, but at th
government has

ROB: In a sens
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U.S. government
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and they are inte
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takes to protect
and stop dealing
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them, emotions
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turned more and
is being drained
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nutrients, no valu
JOHN: McDona
to symbolize An
nutritional value
ROB: And that's
the wealth of the
the sense of wh
convenient? Wil
be: is it right or w

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songs may have ugly things in them, but we're just bringing out ourselves, not trying to hide that part, to deny that it exists. To always be politically correct in all your lyrics is...

ROB: It's a lie in a way. Because you're not that way in your life, no one is. Every male has got a sexual bloodlust. They equate sex and sexual desire with death and killing. It's part of the male psyche. What are the reasons for these movies where women get hacked up, raped and killed? Why are women getting raped and killed in reality? Women aren't raping and killing men. It's because men equate sex with power. Now, I don't want to make a blanket statement, what I'm saying is that aspect is in the male psyche, it doesn't necessarily always come out. In a way, it's in every women's psyche also, because she grows up with men and she absorbs it to a certain extent. Men absorb women's traits as well, although they usually totally reject them in their outward lives because they don't want to be considered feminine. But they do have feminine sides, and those sides get subverted and they become ugly. And often a man who is hostile to women is in reality only hostile to his own feminine side, which he thinks is wrong to have. This is something the band centered on early on, the nature of sexual prejudice, and what it is to be a man and a woman. To me, the idea of the way men treat women is a good symbol for the way the world is run now. It's possessive, it's based on fear and insecurity, it's basically death-oriented. I'm not a feminist, but I am a strong supporter of the feminine values. The idea of nurturing, accepting, and creating, those to me are feminine virtues. As opposed to the male defects, which are owning, destroying, and controlling. There's a lot of positive things to male energy, the energy to go out and destroy something can also be used to go out and build something. The total male attitude and total male domination in society has brought us to the point of self-destruction. One of the ways to get out of it is to stop dealing on that level, stop being totally masculine in the way we treat each other. I'm all for the feminization of society in terms of values.

JOHN: If there's anything this band says, it's that you should try to expose all the ugliness that you can. Once it's exposed, then you can try and objectively deal with it, but if it's kept hidden, it'll never go away. If you have a dirty apartment and you just sweep the dirt under the rug, it's still a dirty apartment. It's not that we have an ugly view of the world, we don't, we just feel that the ugly issues are what need to be addressed.

ROB: We don't intentionally try to be negative. We try to be realistic. If in reality, the issue we're dealing with has a lot of bad in it, we'll try to expose those bad aspects.

ANDY: The RESIDENTS have a song called "Would We Be Alive" and that sort of sums up for me what this band is about. The lyrics are like this, *"If there were no ugly feelings, would we be alive, if there were no windows that we look inside, if there was no desperation, would we be alive?"* Like, if things were nice all the time, would we be able to handle it. It seems like it would be awfully stupid and boring.

ROB: These are the kinds of things we get into in our lyrics, and it's hard to express them so that people understand what it is you're really talking about. It's hard to draw the line between what you're trying to say and maybe what you're propagating.

JOHN: Like our sticker "Man, Woman, Child." Instead of having man being the father, protector, provider, the woman being the nurturing, loving mother, and the child being the wonderful, blessed gift from God, it shows the underside to all that. The man as the gun, being the violent oppressor, the woman as the black widow spider, being the entrapper, and the child as the rat, grovelling in all the shit.

EXPO '86--How We See It

JOHN: The Expo doesn't help mankind, all it does is make the rich richer and the poor poorer. That's the whole function of it. It's simply for people with money to make more money.

CRUD: It gives a good excuse for the government to pump itself up, "Wow, look what we built!" But you don't hear anything about the people who were forced to move to make room for it.

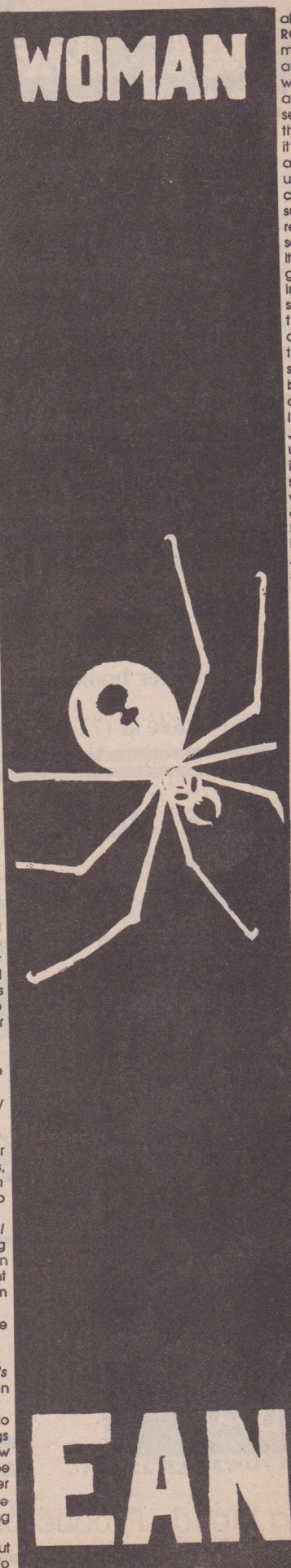
ANDY: And the situation with the Haida Indians. These Indians have been abused by the white settlers for so long. Now they're mounting some resistance, reclaiming land, fighting for stolen artifacts, and so on. They were going to boycott Expo, instead they decided to have their own display so people could learn about their culture, but at the same time distributing pamphlets and such showing how the government has fucked them over.

PERSONAL POLITICS--What We Do

ROB: In a sense, the American political system is a total facade. There's a Western economic community, of which the U.S. is the center, but to say that the U.S. government is leading that power is not true, Reagan running America is not true. It's the corporations who have the money and who are really running things, and they are international. To look at ideological differences and political matters is, in a sense, very naive. Those things take place on one level, where as the real control takes place above it on a higher level. These corporations aren't concerned with ideology, it's basically their own interests, and they do whatever it takes to protect or broaden those interests. People have to realize what's going on, and stop dealing with false issues, like whether to vote for Mondale or Reagan. What you should try to do is take control of your own life as much as possible and work together with your neighbors and with your community. If people start on that level, they could make an effect, to make a power base out of their own human resources. I don't really fear nuclear war as much as being a slave all your life, having human potential added up in dollars and cents. Nuclear war is horrible to contemplate, but what's even more horrible to contemplate is the daily lives of 90% of the people who live on this earth who are in misery and don't have to be. That's where we should be concentrating our efforts. The subtle brutalization of people's lives is a huge problem that no one seems to see or realize. People are growing up with a value system which is basically zero, no understanding of the world around them, emotions which have been cut short, and taught to expect nothing better than what they've got. To me, this is something that's much more important in my life than things that are happening in El Salvador and Africa. People are being turned more and more into domestic animals. Their personal energy and creativity is being drained away or channeled into only one direction, dictated by outside forces. And they don't even realize it, they don't even know any better. The human population in North America has become like white bread, a substance with no nutrients, no value other than to take up space.

JOHN: McDonald's, the American symbol, sort of says it all. McDonald's has come to symbolize American society, and how ironic that what they serve has no nutritional value whatsoever, just like the people its come to represent.

ROB: And that's a real danger, because we're the people who basically control the wealth of the world. And what are we making ourselves into? We're even losing the sense of what morality is. The questions now are: Does it make money? Is it convenient? Will everyone like it? Is it nice? Is it disposable? The question should be: is it right or wrong? That kind of question is starting to die out. One of the things we



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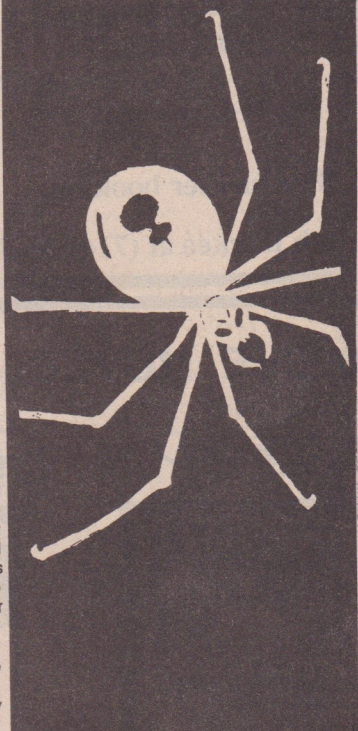

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always be politically correct in all your lyrics is...

ROB: It's a lie in a way. Because you're not that way in your life, no one is. Every male has got a sexual bloodlust. They equate sex and sexual desire with death and killing. It's part of the male psyche. What are the reasons for these movies where women get hacked up, raped and killed? Why are women getting raped and killed in reality? Women aren't raping and killing men. It's because men equate sex with power. Now, I don't want to make a blanket statement, what I'm saying is that aspect is in the male psyche, it doesn't necessarily always come out. In a way, it's in every women's psyche also, because she grows up with men and she absorbs it to a certain extent. Men absorb women's traits as well, although they usually totally reject them in their outward lives because they don't want to be considered feminine. But they do have feminine sides, and those sides get subverted and they become ugly. And often a man who is hostile to women is in reality only hostile to his own feminine side, which he thinks is wrong to have. This is something the band centered on early on, the nature of sexual prejudice, and what it is to be a man and a woman. To me, the idea of the way men treat women is a good symbol for the way the world is run now. It's possessive, it's based on fear and insecurity, it's basically death-oriented. I'm not a feminist, but I am a strong supporter of the feminine values. The idea of nurturing, accepting, and creating, those to me are feminine virtues. As opposed to the male defects, which are owning, destroying, and controlling. There's a lot of positive things to male energy, the energy to go out and destroy something can also be used to go out and build something. The total male attitude and total male domination in society has brought us to the point of self-destruction. One of the ways to get out of it is to stop dealing on that level, stop being totally masculine in the way we treat each other. I'm all for the feminization of society in terms of values.

JOHN: If there's anything this band says, it's that you should try to expose all the ugliness that you can. Once it's exposed, then you can try and objectively deal with it, but if it's kept hidden, it'll never go away. If you have a dirty apartment and you just sweep the dirt under the rug, it's still a dirty apartment. It's not that we have an ugly view of the world, we don't, we just feel that the ugly issues are what need to be addressed.

ROB: We don't intentionally try to be negative. We try to be realistic. If in reality, the issue we're dealing with has a lot of bad in it, we'll try to expose those bad aspects.

ANDY: The RESIDENTS have a song called "Would We Be Alive" and that sort of sums up for me what this band is about. The lyrics are like this, *"If there were no ugly feelings, would we be alive, if there were no windows that we look inside, if there was no desperation, would we be alive?"* Like, if things were nice all the time, would we be able to handle it. It seems like it would be awfully stupid and boring.

ROB: These are the kinds of things we get into in our lyrics, and it's hard to express them so that people understand what it is you're really talking about. It's hard to draw the line between what you're trying to say and maybe what you're propagating.

JOHN: Like our sticker "Man, Woman, Child." Instead of having man being the father, protector, provider, the woman being the nurturing, loving mother, and the child being the wonderful, blessed gift from God, it shows the underside to all that. The man as the gun, being the violent oppressor, the woman as the black widow spider, being the entrapper, and the child as the rat, grovelling in all the shit.

EXPO '86--How We See It

JOHN: The Expo doesn't help mankind, all it does is make the rich richer and the poor poorer. That's the whole function of it. It's simply for people with money to make more money.

CRUD: It gives a good excuse for the government to pump itself up, "Wow, look what we built!" But you don't hear anything about the people who were forced to move to make room for it.

ANDY: And the situation with the Haida Indians. These Indians have been abused by the white settlers for so long. Now they're mounting some resistance, reclaiming land, fighting for stolen artifacts, and so on. They were going to boycott Expo, instead they decided to have their own display so people could learn about their culture, but at the same time distributing pamphlets and such showing how the government has fucked them over.

PERSONAL POLITICS--What We Do

ROB: In a sense, the American political system is a total facade. There's a Western economic community, of which the U.S. is the center, but to say that the U.S. government is leading that power is not true, Reagan running America is not true. It's the corporations who have the money and who are really running things, and they are international. To look at ideological differences and political matters is, in a sense, very naive. Those things take place on one level, where as the real control takes place above it on a higher level. These corporations aren't concerned with ideology, it's basically their own interests, and they do whatever it takes to protect or broaden those interests. People have to realize what's going on, and stop dealing with false issues, like whether to vote for Mondale or Reagan. What you should try to do is take control of your own life as much as possible and work together with your neighbors and with your community. If people start on that level, they could make an effect, to make a power base out of their own human resources. I don't really fear nuclear war as much as being a slave all your life, having human potential added up in dollars and cents. Nuclear war is horrible to contemplate, but what's even more horrible to contemplate is the daily lives of 90% of the people who live on this earth who are in misery and don't have to be. That's where we should be concentrating our efforts. The subtle brutalization of people's lives is a huge problem that no one seems to see or realize. People are growing up with a value system which is basically zero, no understanding of the world around them, emotions which have been cut short, and taught to expect nothing better than what they've got. To me, this is something that's much more important in my life than things that are happening in El Salvador and Africa. People are being turned more and more into domestic animals. Their personal energy and creativity is being drained away or channeled into only one direction, dictated by outside forces. And they don't even realize it, they don't even know any better. The human population in North America has become like white bread, a substance with no nutrients, no value other than to take up space.

JOHN: McDonald's, the American symbol, sort of says it all. McDonald's has come to symbolize American society, and how ironic that what they serve has no nutritional value whatsoever, just like the people its come to represent.

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do, as far as dealing with people on a personal level, is we try to be as good to the people who are helping us as they are to us. If we go and stay in someone's house, we'll clean up before we go, and be as considerate as we can while we're there, because we know that we're imposing on them. And if we know that the promoter of our show has made no money, we're not going to go and demand this or that. And dealing with each other as well. We all go through down periods and someone might not want to do this or that, so we do our best to talk it out and be accomodating, and find out the best way to work together. One of the best things about this tour is that we've run into great people who have been very good to us, and I hope we've been as good back to them. I mean, we plan on coming back sometime, and we want these people to want to see us. If you go and throw up on their carpet and then ask for more drugs, it's not too likely they'll be looking forward to seeing you again. The EXPLOITED are a perfect example of what you can do in a band to alienate the entire world. A microcosm of the world's ills could be shown just by showing a documentary of the EXPLOITED's U.S. tour.

JOHN: People who you have direct contact with are obviously the people with whom you're going to have direct results.

ROB: It's amazing what one person can do. Claire Culhain (?), a prisoners' rights activist, is one example. She's become a personal ombudsman to every prisoner in Canada. She writes a letter to the attorney general every day about someone she's been in contact with, concerning abuse or mistreatment of prisoners. She's dealing with people on a personal level and going to the people in power and approaching them on a personal level. And she's had an incredible impact in that way. Now, not everyone can do that on that kind of level, but this is the way you can act on any level, taking a personal approach.

JOHN: The problem with a lot of people though, is that when they deal on a personal level, it's with the "clenched fist" mentality. They can't be rational with people who disagree with them.

ANDY: I agree with Johnny Rotten who said in an interview once, "Hatred is a total waste of time, but anger is very important". With anger you can do lots of things, but hatred detracts from what you're trying to accomplish.

ALTERNATIVE SYSTEM--Are We Any Different?

JOHN: The punk movement has completely changed the face of the music industry. The majors still have the control, but the indies are definitely having an impact, showing the big corporations that not all musical styles can be controlled and that there is a large number of people who aren't satisfied with the mainstream shit coming out.

ROB: Instead of control form above, there was a movement that grew up from below and became a viable force. Now the question is: Do you want to be co-opted into their system? Do we stay independent, but with limited resources, or do we become part of a big company with much greater resources, and try to retain the same values and morals we had before. To try and work within the "system".

JOHN: Where as before, the big thing was anti-establishment, anti-corporation music-wise, now some of those same people have carved out thier own little block, and they've taken some of that corporate "juice" and are putting it into their own projects. And they can take that power and money and channel it down to bands who, ten years ago, would never have had that opportunity. So you can work within the system.

ANDY: But you really have to be careful dealing with any record company, large or small. Any sort of contract must be looked at very closely, even with small, so-called "alternative" record labels. Because, bottom line is, they're there to sell records.

ROB: That brings up another question: Everyone's against all these big record companies, but are we any better? Look at the independent labels, aren't some of them doing the exact same things as the majors, just on a smaller scale? Is this any alternative? That's the challenge to me for alternative music. Why aren't people like SST, AT, BYO, and Toxic Shock pooling their resources and working together, instead of being splintered, treating each other as competitors. There's an opportunity here to get a whole network around the country of all the independents and eventually getting yourself a <u>real</u> base, from which you can do essentially what the big companies do. Use local centers, coordinated through communication. That would show that the alternative music industry is alternative, not just every man for himself, money oriented just like the majors. To me, being independent is not enough, you've got to have a different attitude. If all you're concerned about is how much money are we making, not the band's lyrics or music, then there is no difference. Should we sign this band because they'll sell lots of records or because they have great lyrics and music? And should we work with those people in that area over there, or are they our "competition"?

INTEGRITY--Do We Play There Or Don't We

ANDY: Well, you have to play the "questionable" profiteering type clubs occaisionally to be able to afford to play the smaller parties or hall shows where perhaps you'll get paid very little, if at all.

ROB: I don't really know the answer. We can't keep playing for nothing, but then again we don't want to become a part of the "entertainment" business. But that seems to be the only choices available. And why is that? Why are profiteering clubs and promoters the only option for decent compensation? Where is the audience and the promoters who are in it for the "scene"? Why isn't there support for the "small" shows? You're only going to get the system you deserve. All are responsible (club owners, fans, promoters,etc.) for the way that system turns out to be. The fault isn't in any one particular area. No crooked promoter could survive in an area where people wouldn't put with it.

ANDY: I think there's a balance that can be obtained. Someone shouldn't be condemned for putting on a hall gig with a band that'll bring in 1000 yuppies or whatever, if the money is put back into smaller shows that probably won't do as well financially.

JOHN: It's no sin to get paid for what you're doing, everyone wants some kind of compensation for their efforts. I guess it just comes down to: At who's expense?

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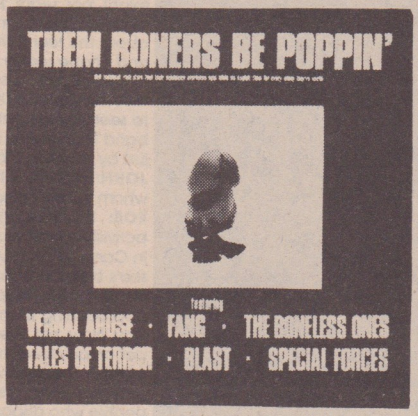

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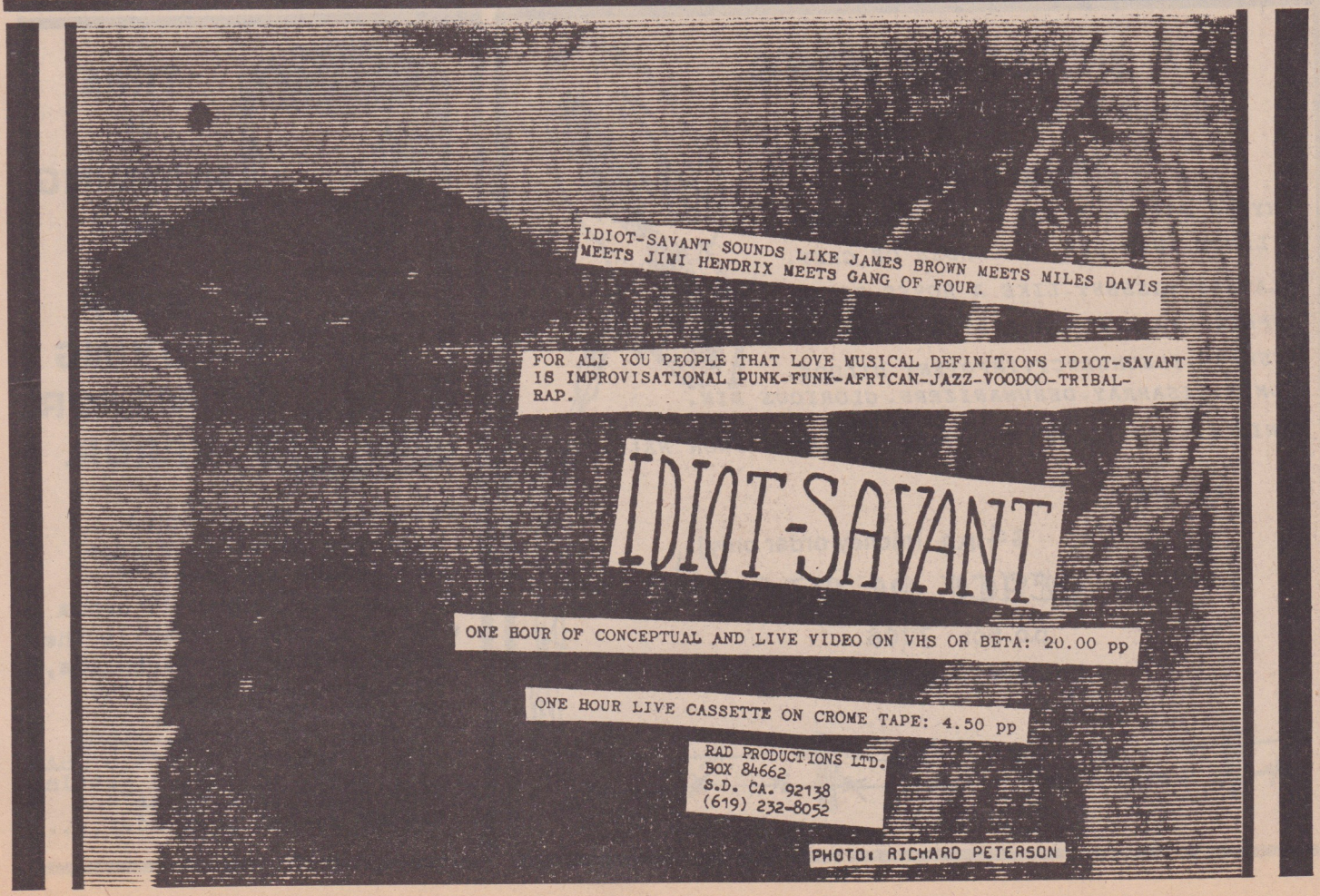

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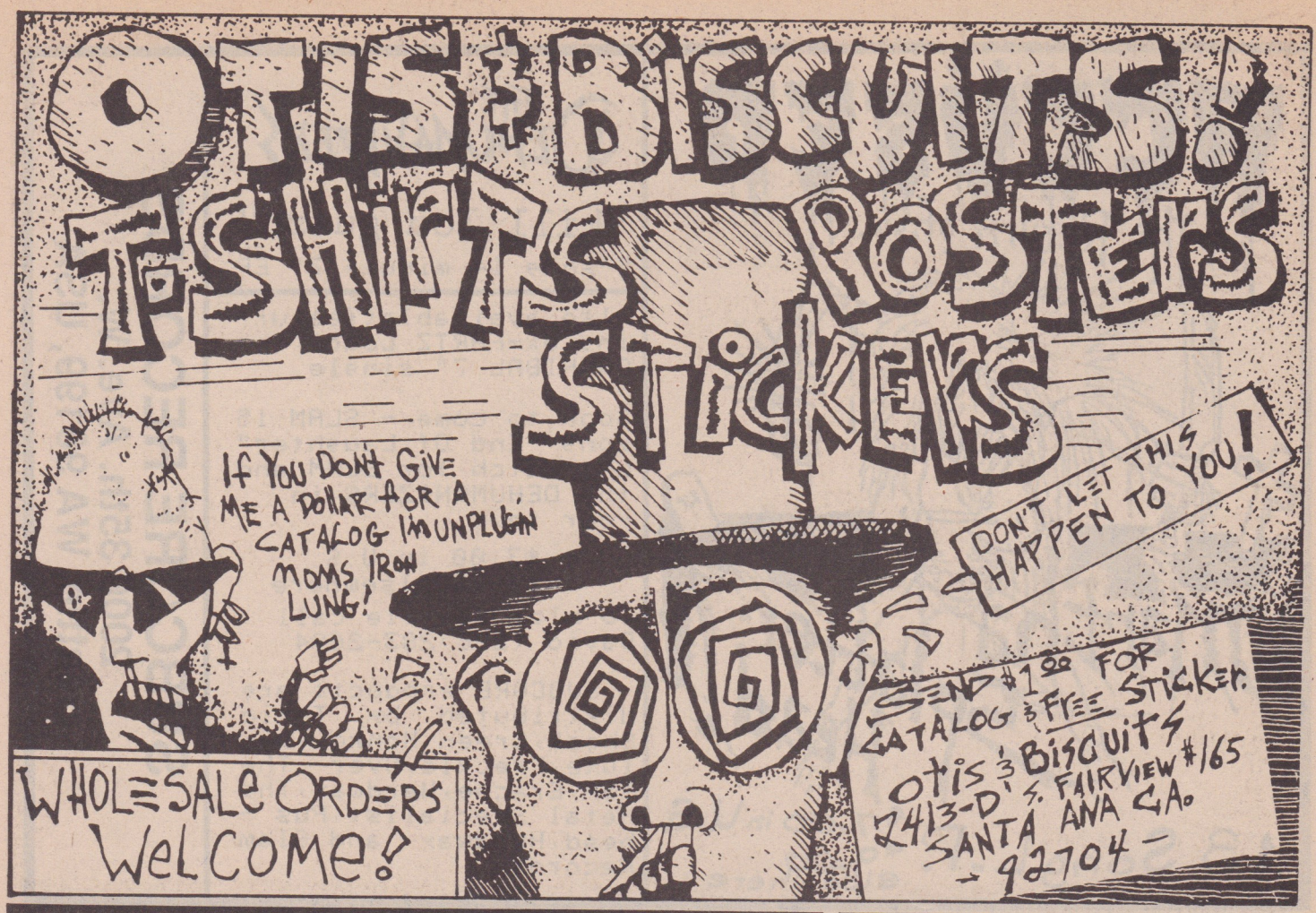

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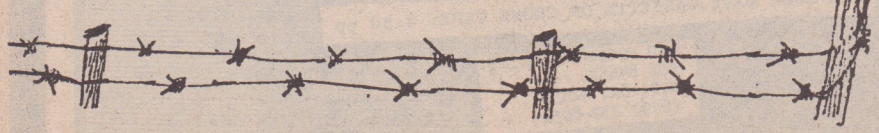

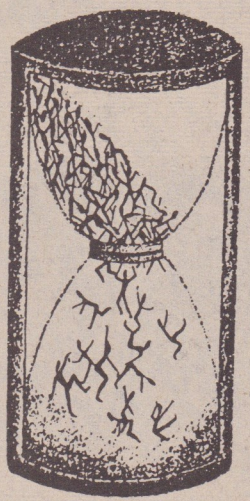

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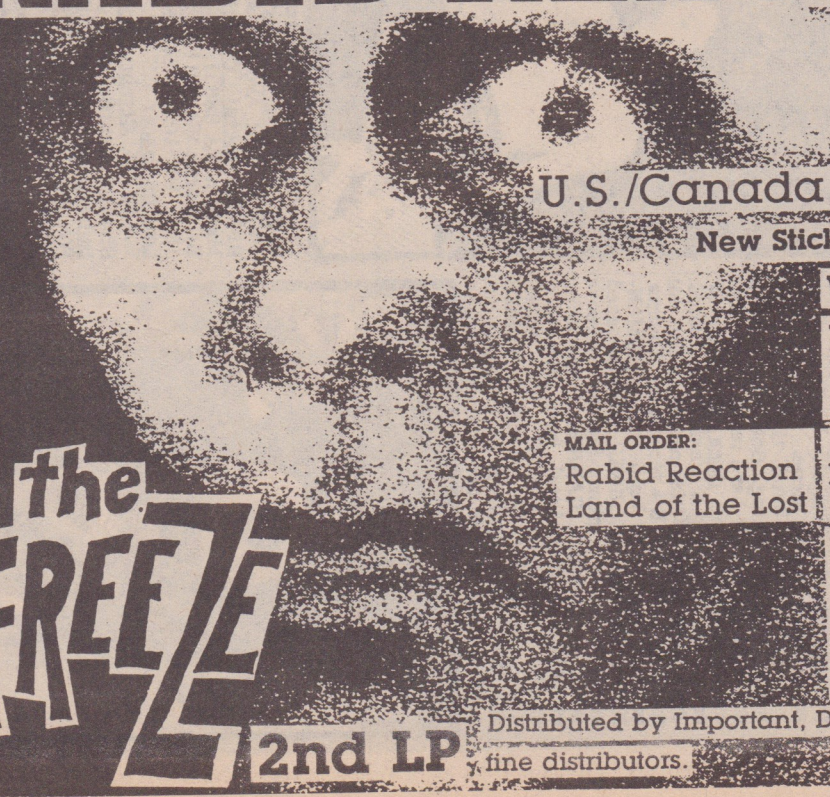

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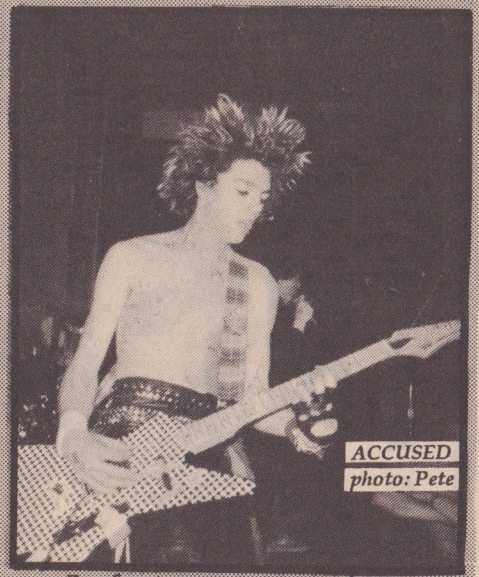
Washington bands are booming, however the Seattle concert scene is on the decline. All-age shows are being stopped. Promoters are lucky if they get away with 18-and-over shows. Most shows are 21-and-over at bars. So, in retaliation, we promoters are moving our shows (for the meantime) out of city limits until we get a handle on the scene.

On the other hand, the Washington bands are happening. Both the U-MEN and GREEN RIVER have released records on Homestead. The Deep Six comp LP came out, featuring 6 Washington bands. The fabulous MELVINS' record is due out any day now. MACE's record, on Enigma, is selling well and both the DEHUMANIZERS and the ACCUSED have released material on the newly-formed Subcore label. In addition, CANNIBAL, featuring ex-FARTZ member Loud, have released a single. IMMORAL ROBERTS, SEA MONKEYS, the FALL-OUTS, NOXIOUS FUMES and INVERTED MORALS have all put out good demos. Other cool bands include BLAH, SEDITION, FALSE LIBERTY, APPLE MAGGOT QUARANTINE, VAMPIRE LEZBOS, ART DECON, CHEATING DEATH, R.P.A., and CATALYST, who will soon be appearing on a 7" comp called Ready For Death.

DEHUMANIZERS

Out-of-state and/or international bands that wish to play Washington should contact Paul (206)871-2103, Doug (206) 258-9286, or myself, David (206) 283-2694 to play Seattle and/or surrounding areas. To play Walla Walla contact Brian (509)525-2158. Brian may also be able to help with Spokane. In addition, Jeff (509)325-1158 can arrange shows in Spokane.

To receive radio airplay, send tapes and/or records to KCMU/ 304 Communications Bldg DS-55/ Univ of Wash/ Seattle WA 98195.


ACCUSED
photo: Pete

For fanzine coverage, send materials to Not Politically Correct/ Bill Martinsen/ 14033 32nd Ave NE #203/ Seattle WA 98125; Metal Detector/ Box 429A/ Manson WA 98831; Grind/ 1150 16th Ave E/ Seattle WA 98112; Zine Orgy/My Awe/ 1501 NE 102nd St/ Seattle WA 98125; Lost In Space/ T.E.S.C. B 315A/ Olympia WA 98125; Cerebral Discourse/ P.O. Box 95445/ Seattle WA 98145; Mindless Subversion/ 1511 106th Ave NE/ Belvue WA 98004; and I Still Believe/ 4071 Walker Rd/ Pt Orchard WA 98366.

Lastly, submit tapes to the following two local labels: Subcore Records/ 2006 35th Ave W/ Seattle WA 98199; and K Cassettes/ Box 7154/ Olympia WA 98507.

For further information on the Washington scene or to book the DEHUMANIZERS, feel free to call me at (206)283-2694 any day of the week during reasonable hours. David Portnow

East Bay: First, I'll start out with a correction. In issue #37, I reported that CHRIST ON PARADE would have a live 10" and 12" LP on A State of Mind. Malcom informed me that the 10" will be on Deluxe Records and a 7" on Mind Matter Records. Sorry for the mistake! Also, if you haven't heard, Barry is no longer in the band, the band members share the vocal responsibilities. But, for you C.O.P.ers, they will be leaving on tour in mid-July and going across the U.S.A.

Watch out for a new band from Martinez called THE CONVULSIONS. They should be ready for exposure by now, so give them a call at 229-0501 and speak to Quartz Edwards.

In Berkeley, we had a couple of more shows at Own's Pizza. Victor and I put on a NO MEANS NO/ VICTIM'S FAMILY/ COMPLETE DISORDER show, which went really well. NO MEANS NO really blew everyone away. Unfortunately, they don't come across as well on record as they do live. COMPLETE DISORDER also put on an impressive show, despite the missing singer. Also, Ryan put together a benefit for SACRILEGE'S upcoming U.S. tour at Own's. For SACRILEGE bookings, call Matt at (415) 233-8368. Regretfully, Own's is no more because it's moving to Hayward or San Francisco. Sigh.

New Method had another "secret" show with LIFE SENTENCE from Chicago. They were really good. The lead singer had a lot of energy and the band was tight. Again, though, it was a small crowd.

Marching onwards to San Jose, the L.A. of the Bay Area, I stumbled across a very naughty promoter in Santa Clara by the name of McKowlskey/ Falcon Prod. They put on a couple of shows at One Step Beyond, one with YOUTH BRIGADE/ CLOWN ALLEY and another with the ENGLISH DOGS. Mike McKowlskey issued checks to both YOUTH BRIGADE (or THE BRIGADE?) and CLOWN ALLEY. "It won't bounce," said he. Needless to say, it bounced and Mr. McKowlskey moved and changed his phone number. Cute. He is also doing an ADOLESCENTS show at the San Jose Civic on July 13th, advertising it as their only Northern California appearance. The ADOLESCENTS will be at the On Broadway on July 19th, so be warned. The fact that this guy lives off promoting should tell you something.

However, no need to be pessimistic. San Jose does actually have a reliable promoter called West Coast Productions/ Club X. They always pay the bands (in cash) and never pull promoter tricks like putting bands on a bill without confirmation first. To reach WCP, call Jason Drummond at (408) 977- 0459 or (408) 737-9696.

As far as bands go, a lot has been happening. CAUSTIC NOTIONS is going on a west coast tour this summer. Their record is $7.00 PP. They can be reached through Janie at (408) 732-6374.

STIKKY has a 2nd demo coming out soon. They say they're going to "kill hundreds of innocent people" if they don't start getting shows. This sounds serious, so call Chris at (408)246-0540 or write, 637 Hubbard Ave., Santa Clara, CA 95051.

A rumour buzzing around town is that the FACTION are jamming together again!

LEGION OF DOOM has a song on the Method to Our Madness compilation. They also have a demo available. Please send a blank tape and postage, or a demo tape of your own band, to 1053 Regency Knoll, San Jose, CA 95129.

New bands out of San Jose are DISCONTENT, JET CRASH MIRACLE, and ANXIETY.

In Marin County, not much has been happening. There was a show a while ago at the San Anselmo Recreation Center with RED ASPHALT, CHAPTER 13, and COMPLETE DISORDER. But some goof decided to trash the bathroom and the Rec Center says no more shows. Nice going. COMPLETE DISORDER does have a demo available for $4.00 p.p. , the address is 67 Grande Paseo, San Rafael, CA 94913.

Our old friend Rachel came up from El Lay to give her view of doing the Bay Area scene in three days...

Day 1: Checked out the VICIOUS HIPPIES at the Ashkenaz Culture Pit. Didn't cater to my tastes, but the opening band, MONGREL MAMBAS, shredded in technicolor ! Spazzing skaters, spewing bongo drums, and melodicas. Same guys plan to beef to boot in a metal band called KA KA in August. Check 'em out.

Day 2: Saw Scotty and Joey of VERBAL ABUSE in a drunken huffy. Their newest venture is a benefit for cirrhosis...VA rocks yo liver. Shock 'em in duh butt, boyz.

Day 3: Picked my nose at a pretentious dance club...

Over to San Fran now...It's tour time, and lots of SF'ers are heading for the road. RKL and CLOWN ALLEY have dates lined up for July, and HELIOS CREED will be taking his mega tourbus (painted chrome, of course) down the coast as soon as he finds somebody who can play really weird stuff on the synthesizer.

Also on tour is the GRATEFUL DEAD, and some of you care (even if you won't admit it). My friends among the original "Jerry's Kids" tell me that more and more

punks are turning into Deadheads. Greg Ginn of BLACK FLAG was seen strumming an acoustic out front at some gigs, and Gaylon from KORPHU has a bad case of the dreaded tie-dye disease too. Speaking of KORPHU, drummer Bones is back in action and back in town. They'll be playing out again around mid-July.

The S.F. Skinz are also back, but no one will admit to sending them an invitation...They've been passing out racist stickers and flyers, and rumor has it that they've allied themselves with the White American Resistance, a bunch of right wing assholes with guns. They're also up to their usual tricks of preying on runaway girls. Unfortunately, there's no shortage of runaways in S.F., as a trip to Powell and Market or Polk Street will quickly show. A lot of kids come here thinking it'll be fun, and a lot of them end up being victimized by rapists, drug pushers, and pimps. Mitch the Bitch, eccentric punk rock piano player, knows plenty of horror stories from trying to help some of them out. Just ask him.

MDC, sporting a new guitarist, had their reunion gig this month at The Farm. They blasted out lots of soon-to-be new hits as well as all the classics and they even threw in a couple fun covers. No, they have not gone metal or have toned down. At most, they have become a little bit more melodic, which only adds to their sound. The reunion gig was a benefit for The Farm which rumor has it being $11,000 in debt. Hopefully this show and others like it will help keep this place going!

A great new band by the name of FORETHOUGHT featuring members from MORALLY BANKRUPT and ODFX (early Ohio HC band) had a powerful debut this month at Club Foot. A band to watch for.

SHORT DOGS GROW left on their "Milkbone Tour 86" to expose themselves to the rest of the nation. Best of luck to them and try not to miss this band if they pull through your town.

SEA HAGS have a new record coming out, to be produced by the guitarist of METALLICA. BOSS HOSS have an EP in the works. The new DEAD KENNEDYS record is on hold thanks to the assinine legal shenanigans of the L.A. Vice Squad.

A new band from Stockton that is definitely worth seeing is BAG O' BONES. I've been describing them as "like rockin' Pere Ubu", which doesn't quite catch it. Good original music with an edge, OK ?

The HONEYMOONERS put on a benefit at the Farm with VICTIM'S FAMILY and Michigan's CRUCIFUCKS to raise money for the Indians at Big Mountain. There was a really educational slide show, good music, literature to read, and speakers. In case you don't know about it, Big Mountain is the center of yet another government/corporate land grab. An important issue to do something about.

Bravear magazine has gone to a new 8 1/2 x 11 format, which looks really good. Articles are looking better, too - congrats! Try sending two bucks to P. O. Box 3877/ Berkeley CA 94703 for a copy.

There is a new compilation tape called Lethal Noise (see review in #38) surfacing from the bay area, including such bands as CLOWN ALLEY, RHYTHM PIGS, The AFFLICTED, SHORT DOGS GROW and others. It's availible for $3.00 ppd. from 531 Buchanan St/ SF. CA 94102.

Ciao for now. East Bay & San Jose by Kamala, diary by Rachel, S.F. by Mitzi (415)626-4184.

Sexually Explicit Poster

ACLU to Defend Punk Rocker

Los Angeles

The American Civil Liberties Union will help defend Jello Biafra, lead singer of the Dead Kennedys punk rock band, on criminal charges stemming from the packaging of a sexually explicit poster with the group's latest record album, an ACLU staff attorney said on Thursday.

Biafra, 27, of San Francisco and four codefendants are accused of distributing harmful matter to minors for having enclosed with the 1985 album "Frankenchrist" a 20- by 24-inch reproduction of a painting by an award-winning Swiss artist depicting 10 sets of male and female genitals engaged in sex acts.

Terming the matter a free speech issue, ACLU attorney Carol Sobel said, "The poster speaks for itself: It is art.

"I don't think (the law) was intended to go after replications of art that have appeared in legitimate arenas. This, in our view, is a clear, protected expression under the First Amendment. It is a statement about our culture."

Biafra, whose legal name is Eric Boucher, had been scheduled to be arraigned in Los Angeles Municipal Court. The hearing was continued to July 20 to give defense lawyers time to prepare legal motions.

Biafra, who delayed entering his plea, castigated the Los Angeles city attorney's office for having filed the charges, which carry a maximum penalty of one year in jail and a $2000 fine.

"I have a real deep sense of outrage," said the rock singer, whose recorded works include such songs as "California Uber Alles" and "Religious Vomit."

Deputy City Attorney Michael Guarino said that the case was filed as a result of a complaint from a San Fernando Valley mother whose teenage daughter had bought the LP in a local shopping mall as a gift for her 11-year-old brother.

"The average adult Californian would find (the poster) inappropriate for distribution to minors," Guarino said. "We had no choice but to file this case."

Defense attorney Phillip Schnayerson countered that the original — a painting by H. R. Giger, who shared an Academy Award in 1980 for best visual effects for the movie "Alien" — has been displayed in art galleries and reproduced in general-distribution books and magazines.

Since authorities served a search warrant in the case, Biafra's record company has stopped including the poster with the album, which has sold about 40,000 copies.

Los Angeles Times

Hello from So. Cal here's what's up.

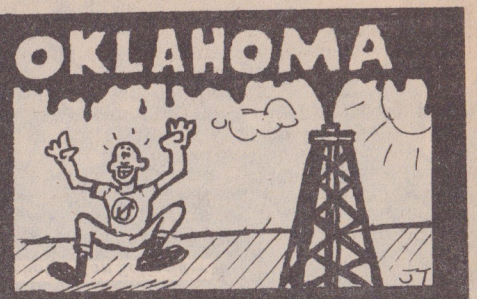
New Iron Column covered The Haymarket Rememberance '86 LA/OC with music by HUAYTUCALTIA (a local Latin band), DA OMLITS and the CREEPS. There were videos and speakers from The Big Mountain Support Group of Long Beach, Movement of the Liberterian Left, and Creative Anarchists. About 150 attended.

Shows include a visit by the English Dogs. They did a show at the Olympic with The Rhythm Pigs, Youth Brigade (now The BRIGADE) plus, and a ripper at Fenders with A.T.G. (Jim Alfaro/ 27406 Via Lomo/ Mission Viejo CA 92691/ (714)768-1955). ENTROPY, WASTED YOUTH, and D.I. On the 31st, the completely reformed ADOLESCENTS did a great show with The WEIRDOS at Fenders. Bello plans to do some more shows. You can call him at (213) 374- 5320 for booking info.

Band news: AGAINST THE GRAIN signed a two record deal with Hardway Records. The first release (8-song 12") should be out already. (address for A.T.G. above) DON'T KNOW are on the verge of releasing vinyl. ENTROPY lost their drummer and cancelled their upcoming

CRUX ANSATA
photo: Todd Nakamine

tour, but an EP is still probable. Albee is starting a new band with ex-members of CIRCLE ONE. Locals, SCRUNGE PLANET have a tape out. Write: 11645 Wilshire Blvd. Suite 1045 / LA. CA 90025 for info. John Nelson (ex-SUICIDAL) is playing bass for a shredding new Venice band known as CRUX ANSATA (544 Rialto Ave./ Venice CA 90291). Also from Venice comes the Santa Monica Pool Service Manual--the local skaters authority ($1. / 15 Paloma Ave. #104 / Venice, CA 90291) More as it comes.... Dave UXB / 1651 Amherst / LA. CA 90025.



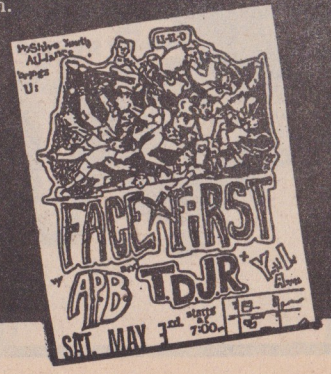
Hello from Oklahoma. It's been quite a while since there's been a report from here, even though a lot has been going on.

First off, Tulsa. N.O.T.A.'s LP is out and doing well. Russell (guitar) has left the band, while Jeff has gone to guitar, and they have added a new singer. I have yet to hear this line-up, but have heard they still shred.

You may remember a while back reading about the Positive Youth Alliance setting up shows in central Oklahoma. Well, they're back, stronger than ever and more people are getting involved. Best of all, new bands! From Edmond there's A.P.B., who may be in limbo as their singer is planning on college. A new band from Norman is T.D.J.R. ., well-received at their first show. NEXT FACE FIRST (I'm in this one) has been around about a year and are hoping for an EP by the end of summer on our P.Y.A. Records label. Also, from Stillwater is N.S.T.K. who play mean thrash.

On the zine front, Dave is still doing Dry Heave every once in a while. Send him a couple of stamps for the latest (500 Stinson #2/ Norman OK 73069). Always good stuff! From Stillwater there's Third Rail, which covers the Stillwater/Tulsa scene. Send Dan a stamp (P.O. Box 1576/ Stillwater OK 74076). No Loitering (me) has ish #3 out with THIRD FORCE interview and other junk. Just a stamp & letter (come on, communicate) to 1309 Aries/ Edmond OK 73034.

That's about it. Bands wanting to play here should get ahold of me, Darren (405) 340-1106, Richie (405)360-6521, or Jason (405)364-1025. Take care, Darren.



CHICAGO, IL.

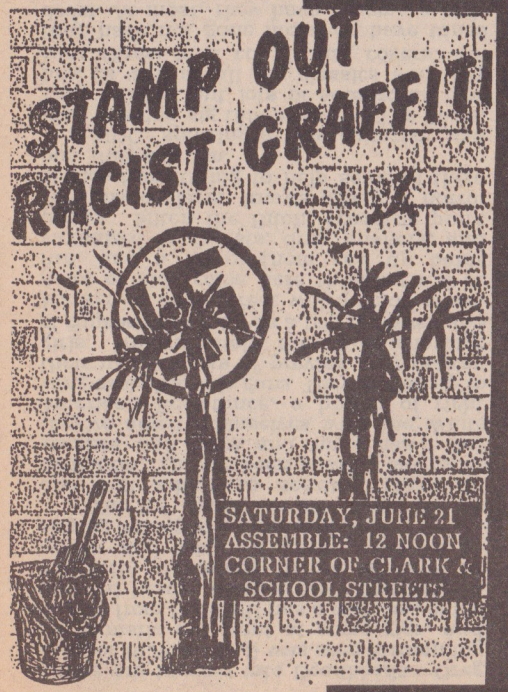
Hey, hey on the ramblin' scene again! Considering it's the beginning of summer, things haven't quite started to groove. Yet, there are still people pushin' for the local scene (yeah yeah). A couple more people have jumped onto the independent promoting bandwagon doin' shows at any space they can get. Russ from that famed band FUDGE TUNNEL (rock out!) set up a show June 28th with NO EMPATHY, OZZFISH EXPERIENCE, and HOSTILE ALIENS at Studio 54 (5443 N Broadway). He and I will be doin' stuff there--so be there! Michael, a promoter at Gaspar's (a bar) is doin' the all-ages thang under the name Black Cat at different spaces each time, so watch for it. Bill C (one of those cows has been tryin' to get things goin' at his house under the name Livestock--750 Coolidge/ Palatine IL) did 1/2 of one show--6 bands & performance art--before those fun boys in blue showed up. But he's still goin' at it! And yes, I'm still doin' shows at Igloo (Vamp Productions), back open at 5:00 PM after being closed for a while.

More? Oooh yeah. Those guys at Landmind never stop pushin'. Right now they're working with Mystic Records to put out a Chicago comp with 14 shreddin' locals....RIGHTS OF THE ACCUSED, DEFOLIANTS, I.D. UNDER, UNGHI, POLITICAL JUSTICE, END RESULT, GROUP OF INDIVIDUALS, DENIED REMARKS, LIFE SENTENCE, FUDGE TUNNEL, JOE FOR A NIGHT, PROTAGONISTS, PRECIOUS WAX DRIPPINGS, and PRODUCT 19. Hopefully out by the end of August (get it!!) Landmind is also putting out a DENIED REMARKS 7" called Ross' Car at the end of July. For more Landmind info, write Andy Young/ 1517 Snowberry Ct/ Downers Grove IL 60515.

Also, Michael L from GROUP OF INDIVIDUALS has managed to get another single cut by G.I.'s, this one benefitting "Haymarket '86" as well as other anarchist/ humanitarian/ environmentalist efforts (he paid for the record out of his own pocket). To get one, send $2 ppd to: Michael Lazuka/ P.O. Box 528200/ Chicago IL 60652. And BLATANT DISSENT, who now have RING 13's old guitarist, have a full-sized record LP thang comin' out! Oh yeah! Don't know when, but write John Mohr/ 326 College/ Dekalb IL 60115 for info.

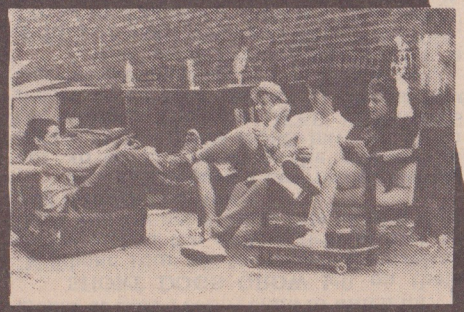
One last thing--we'll be doin' a benefit for The Great Peace March in July at Igloo, so please support it! And remember that in order to keep all these things (shows, records, etc) going, there must be local support. Keep it coming! Yeah, Danni Vamp/ P.O. Box 578401/ Chicago IL 60657

P.S. Thanks to Stevo G, Mary Kate, Chuck, Mark, Ula, Cara, Tech'n'Machine, Peter, WNUR, WZRD, WMXM, WHPK, WDPU, Dead Silence and Butthole Surfers.



PRECIOUS WAX DRIPPINGS

photo: Stevo G.



WISCONSIN

Greetings from Beertown, U.S.A. Now that summer has approached, the Milwaukee scene is improving. Besides Cafe Voltaire there is a new bar, the Underground, that supports alternative shows. Milwaukee bars that occasionally book gigs include Century Hall and the Landing. As far as bands are concerned, Milwaukee's own DIE KREUZEN has been playing out, as well as the CRUSTIES who have replaced Skip, former guitarist, with Keith(?). Other cool Brewtown bands include BOY DIRT CAR, CHERRYCAKE, LIQUID PINK, TIRE BUDDIES, and SELF-GRATIFICATION.

Saw a great show in G.B. at Lefty's that consisted of DEPO PROVERA (minus former vocalist Mark "Hutch" Hutchinson, replaced by the Rev. Norb, ex-S.U.M.), CHROME SILOS of Green Bay and LIFE from Sturgeon Bay. DEPO PROVERA's long- awaited album totally useless is finally out thanks to Brian Trash, producer with Sacred Fish Records. For more information, or to purchase an album, write Patty Wheeler/ 1519 Washington St. #1/ Manitowoc WI 54220 (albums are $6.00).

Rumor has it that Brian Trash along with Tim and Todd Jadowski of Manitowoc are scheming a new band to be called GOD-FEARING ATHEISTS. Nothing definite though.

A fairly new band with members from the Manitowoc area, WISCONSINTRATION CAMP, 54220, are playing this weekend with MORAL DISGUST from Oshkosh and HELL-HUE. Members of HELL-HUE include Ron Schlei-vocals, Mark Hutchinson (former DEPO PROVERA vocalist) -drums, and Tim Jadowski-guitar. WISCONSINTRATION CAMP, 54220 supposedly consists of members from HELL-HUE and DEPO PROVERA but lacks a permanent drummer. However, Danny Wheelock of DEPO PROVERA has jammed with them a few times.

That's all for now. Sorry if I've omitted anyone - it wasn't intentional. Send questions, comments, or whatever to Lisa Kubec/ 3226 N. Humboldt Blvd./ Milwaukee WI 53212 or Patty Wheeler (see above for address). Thanks.

HELL HUE's singer

DEPO PROVERA'S drummer

Mike: ex-DEPO PROVERA vocalist, now HELL HUE's drummer

CRUSTIES

photo: Ron Schneider

DIE KREUZEN

photo: Ron Schneider

Hey guys and gals. Well, Cincinnati is still hangin' in there as far as the music scene is concerned. We've hot artists out the ol' wazoo and even a few more places to play then last time. So, as usual Billy Blark (of REDUCED fame) is still booking all the best Midwest, national and international acts he can get his hands on at the mecca of punk rock entertainment: The Jockey Club/ 633 York Street/ Newport, Kentucky. Other places to play are: C.A.G.E. on 4th street in Cinti, The Plaza, Bash Riprocks and Bogarts. All located in the Clifton/UC area are: The Metro in downtown Cinti as well as an occasional show at the UC Rhine Room. All can be found in the Cinti phone directory for more info. I must say that Bogarts has changed management again and is bringing in better shows causing a little competition for The Jockey Club.

The radio is alive and well enough with WVXU's commercial "Nightwaves", WOXY's liberal format and of course the ruler of all local stations, WAIF with great shows like "Search and Destroy" (hardcore), "Another Music From a Different Kitchen" (various), "Art Damage" (avant to?), "Out to Lunch" ('77 and up) and many other different types of music from Indian to Country. They will be glad to airplay your tape or record so--mail it in.

As far as fanzines go, things are very slow. Stores which carry underground rags are "Moles", "Culture 7" and "Wizards"--all record outlets located in Clifton. My zine Altered Statements is due out before June 1st with many addresses and alot of local BS. The address is: AS / P.O. Box 3529/ Cinti, OH 45201. Sub-Cin folded about two years ago due to lack of local interest--which I must say, does vary from time to time. A/S is now annual or bi-annual depending upon the info and financial situations. Other 'zines are: Suburban Muckraker/ 8814 Appleseed/ Cinti, OH 45242, Payson Briggs/ 975 Avondale Avenue/ Cinti, OH 45229. There are other zines such as Fish, Greedy Cats, and Frogs in Garden Pond printing, but I haven't seen then for over a year.

The band scene is quiet as usual. Of course the local media is still as ignorant as they always have been of true artistic local talent. That one album project, which comes out here every year, just gets worse year after year. There are a lot of local bands here and I'll try and not forget them: SS-20 has a good h.c. EP and cassette out. They're looking for a new guitar player and they just returned from a short stay in San Francisco which was very successful. The WOLVERTON BROS have a country/avant/punk EP out. BPA is the king of the avant crowd here in Cinti but they are tied for first place with MAJOR MORGAN AND THE WASTEBASKETS. By the way, if you have a Major Morgan toy for sale, contact Altered Statements. MUSICAL SUICIDE also disbanded. SNARE AND THE IDIOTS have an EP out and are hard at it again. SLUGGO has not been seen for several months. THE UNDERCURRENT is working on some great material. The REDUCED are in the studio. BLANCO NOMBRE are still playing that 'avant surf'. 11,000 SWITCHES are seen about once every three months and it's worth the wait. THE PEDRO BAND plays acid-jazz for all who can dig it. THE HUMAN ZOO are as freaky as ever. The

SLUGGO
photo: Ruzsa

LIBERTINES have another single out. DOC AND THE PODS, DRUMBONES, H-BOMB FERGUSON, PJC all have out singles or EPs. The EDGE has had a few changes but are holding their own. My endeavors are as follows: LA FAMILLE has decided to shelve it for a while due to personal reasons. ADF 914 has a tape out soon with hc country and punk--it features Snare as lead vocalist. THE SHAKIN' PAGANS are the next rockabilly band to blow you away. The latter three tapes should be out by June 1st. Finally, the biggest artistic endeavor is called LOST BOHEMIA--you can get the "Radio World" tapes for $3.00 from Altered Statements. Also, I almost forgot, The THANGS plan to record soon, too. If anyone is interested, just write to me and I can trade tapes with you or something. I once again can be

JOCKEY CLUB
photo: A Allen

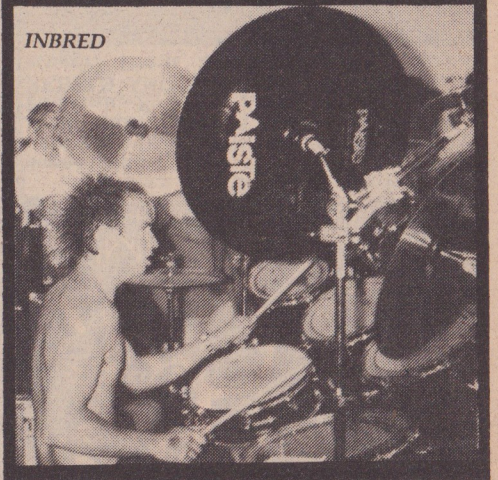
reached at Altered Statements, my summer address until September 1st will be: A. Allen/ 5324 St. Bernard Highway/ Violet, Louisiana. So if any of you want to play some music--write to me and we'll work it out. Hope I covered all the local info and didn't leave anyone out. Here is an address list of local bands for those interested: (from the war) zone--Ashley Allen.
Hospital Records: BPA, BLANCO NOMBRE, WOLVERTON BROS: 5904 Ridge Ave./ Cinti, OH 45213....LOST BOHEMIA, SHAKIN' PAGANS, ADF-914 and LA FAMILLE: P.O. Box 3529/ Cinti OH 45201...LIBERTINES: 2461 Losamtiville/ Cinti, OH 45237...SLUGGO: 975 Avondale/ Cinti, OH 45229...MAJOR MORGAN AND THE WASTEBASKETS, THE UNDERCURRENT: 7638 Viewplace/ Cinti OH 45224...DEMENTIA PRECOX: 2469 Banyon/ Dayton OH 45431...The THANGS, THE REDUCED, SS-20: c/o The Jockey Club/ 633 York / Newport, KY..SNARE AND IDIOTS: 535 Lexington Ave./ Newport KY 41071...11,000 SWITCHES: 2719 Euclid/ Cinti, OH 45219...PJC: 2780 Minot/ Cinti OH 45219...WAIF:2525 Victory Pkwy/ Cinti OH.

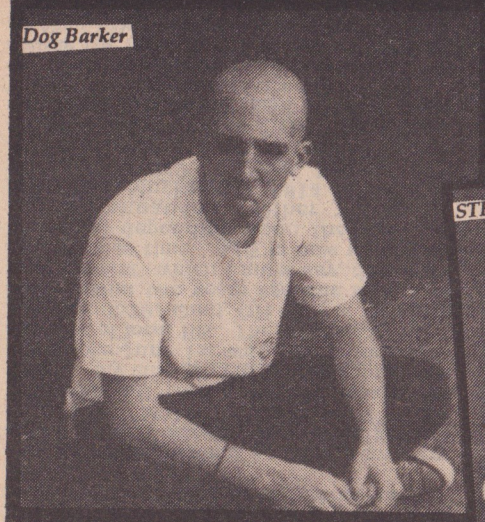
Boy howdy! Greetings from the heart of the "chemical valley", where Union Carbide gas chambers lay right down the river. Our crude capital city was built for need of a commerce and banking center to serve and further the exploitation of this Third World state.

A fresh generation of alternative youth have risen from the smegma of a long forgotten '82-'83 community comprised of mostly psycho/industrial/ angst-ridden clamor. The new breed are teens/ pre-teens eager to find some sense in this cesspool of ignorance. They are dedicated, unjaded, and relatively naive; they have heart. Some familiar veterans still remain; Dismal, Puke, Sarcasm; while majority have fled or are living in obscurity.

All through the year the Charleston-Huntington axis has had shows, both successful & abortive, set up by Hurricane's despondent correspondent Dog Barker. Starting with Morgantown's beloved INBRED all the way through SOCIALIZED VIOLENCE,76% UNCERTAIN (played in a basement for free, thanks Bones!), LIFE SENTENCE, HALF-LIFE, DRI, and the forbidden PSYCHODRAMA.

INBRED

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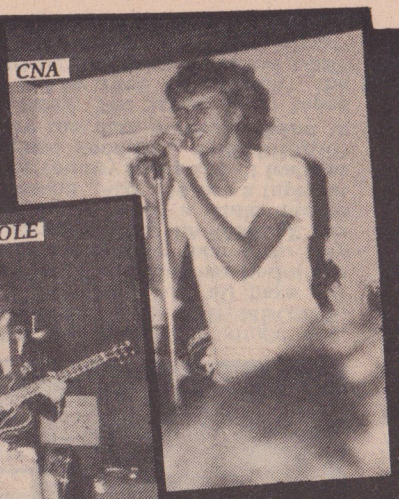
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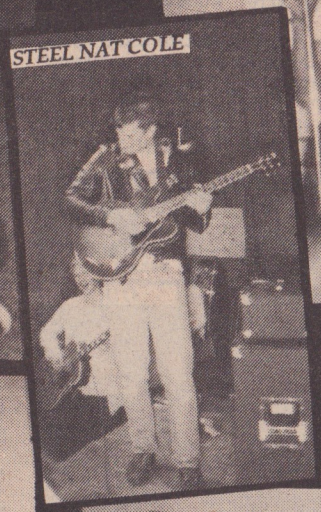
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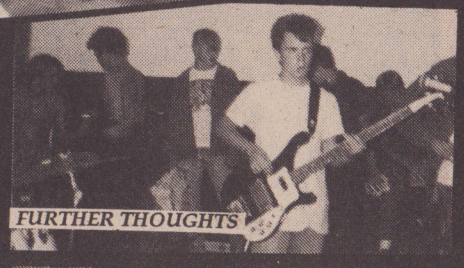
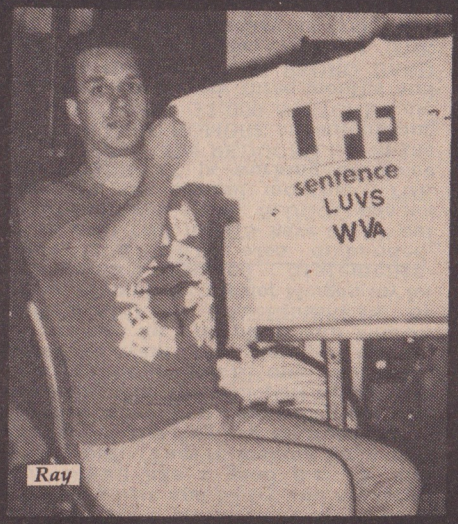

FURTHER THOUGHTS



Ray

(At the recent DRI/PSYCHODRAMA show, P-DRAMA was banned from stage by the club owner after performing only an eighth of their pseudo jew/fag hate spiel. Afterwards, during DRI's set, Brett of P-DRAMA was attacked by an offended club worker. Brett eluded serious injury when Odie th' roadie and I shielded him from angry fists and the club owner called off his employee. Quote - Kurt of DRI, "What the fuck!") Apologies to NOTA and CHRONIC DISORDER for various setbacks and fuckups.

Charleston bands are at a minimum. We have your typical thrasheroos FURTHER THOUGHTS who espouse the basic HC party-line in their lyrics. Half of the members' integrity is doubtful. "I won't play for fags! It (homosexuality) is wrong and immoral," said their guitarist when confronted about his refusal to play with DRI, P-DRAMA, and CNA at a local "alternative lifestyle" club. FT's vocals and bassist, Spencer and Terrance, wanted them to do the gig, but were burned when the guitarists' and drummers' parents forbade them to play or even go down to the premises.

On the other hand, socio-politicos COKES NEW ARMY (cola or cocaine, pick yer king) have played their farewell gig at the DRI show. While not just singing about injustice, 2 members of this band are plotters in the "Students for Human Rights" coalition. This grassroots protest group was successful in their month-long harassment of a local restaurant that served South African lobsters. Now they import Brazilian.

Wysong bros and Little Trip's INDUST-MADNESS did a 5 minute debut-goodbye set.

STEEL NATCOLE (formerly HORRIFIC) is breaking training, ready to remount our think tank. Troopers Mikey and Spit Dismal have migrated to Atlanta ready to regroup with Dog Barker & I. SNC will be performing there until Spit & I return home for college. Which brings us to ... MORGANTOWN.

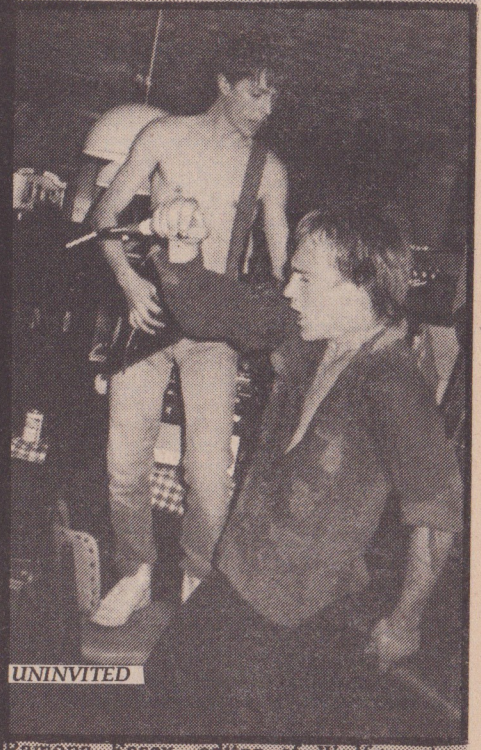
3 hours north on the Morgantown front... TH' INBRED have been on tour for the past months promoting their debut LP A Family Affair on Toxic Shock. If you haven't seen 'em, see 'em, or else get the album which I can assure you is not "just another HC album". The restless DESTRACTED are a tight new band; Jad and the boys are the great teen hope of Mo'Town. John (all the anarchy I need is me) Bowyer tells me that IDIOM is undergoing intense facelifting and orifice-tightening, I can't wait. Lysergic soundtracks describe JESUS MOSQUITO. Matt Cox and Co. subliminally make staring at walls fun. They might have product or not; only the dealer knows. VELEZ MANIFESTO has a tape out; more dark music for bright people and filled with hooks. Is a GENE POOL LP in the works? Are the LARRIES still the unsung heroes of schlock & roll (they paid me $10 to say that!)?

For answers & info, contact Morgantown bands at: UNDERGROUND R.R./123 Pleasant St./Morgantown WV 26505/ (304) 296-3624.

Parting Shots: Growing Charleston community needs bands. Call John Hurt (after 5:00 PM) (304) 346-2124 or Jon Lim (after 4:00 PM) (304) 342-2026. LIFE SENTENCE, Spit Dismal wants his herbal toothpaste back! SOCIALIZED VIOLENCE, no more crusty 'ware! Paul Beaver knows... maybe. Randy Westbrook, where are you? Give Jenny a call! Will the editors of MUSICAL POOP please stand up! Beth & Death. Greg, burn down yer house! All photos by Saint Kirsten.

Y'all come back now! Y'here? Community & Solidarity, Malcolm Tent

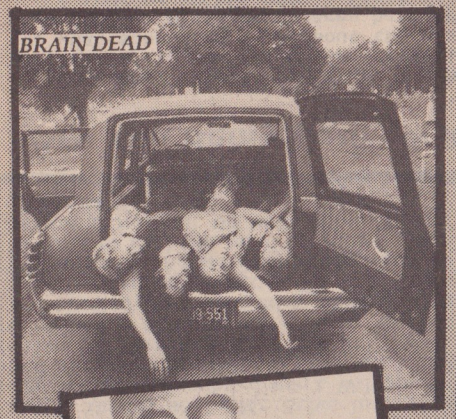
It's been awhile since the last Ky. scene report, and a lot has happened. Last July, DROOLING IDIOTS played their final show (after 3 years together) in Paducah, Ky. with Alameda, California's REBELS AND INFIDELS. Droolers lead singer, Brent Starkey, and girlfriend

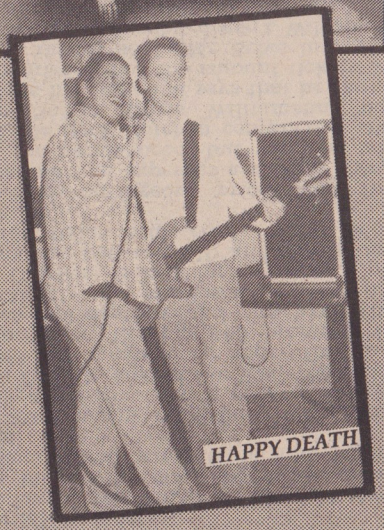

UNINVITED

Ramona Essex, editor of Wolfgang's Children fanzine, moved to Louisville, in search of a new band, new inspirations, and fresh surroundings. Brent joined with old friend "Fast" Eddie Taylor (ex-DEAD CATS), fellow ex DROOLING IDIOT John Taylor, and Shannon Burns, to form what is now one of Louisville's best bands, BRAIN DEAD. They recently finished their debut LP, The Brighter Side of Life, recorded at Reel to Reel studios in Louisville.

Brent and Ramona teamed up with James Barber who publishes Lust for Life fanzine to become "Lust for Wolfgang Productions" and finance several hall shows featuring local bands. They also brought the PRIMATES, the ASEXUALS, and the DESCENDENTS to Louisville, and joined with Kevin Mitchell and "Hangman Productions" to do a show April 3rd with SAMHAIN.

Local boys MAURICES opened here for SAMHAIN and left town to play several shows with them up north. (Columbus, Detroit, etc.) Their metallic hardcore sound is about as tight as it can be, and they'll hopefully be recording soon. Members of ultra-thrash speed metal band





The UNINVITED convinced Charlie of Charlie's Pizzeria (where two band members work part time) to put on all-ages shows there. He's been very successful so far, with The UNINVITED, BRAIN DEAD, SOLUTION UNKNOWN (featuring members of MAURICE), DOT 39, MAURICE, and MR. BIG already playing there for capacity crowds.

Louisville heroes SQUIRREL BAIT are home again, attending the shows and being supportive of other local bands.

The only actual Louisville club that books "alternative music" usually sticks to cheesy new wave combos, but they did manage to get TOXIC REASONS, JOHNNY THUNDERS, and the PANDORAS (Paula's). They also brought us BLACK FLAG, PAINTED WILLIE, and GONE, a very boring show that cost $10.

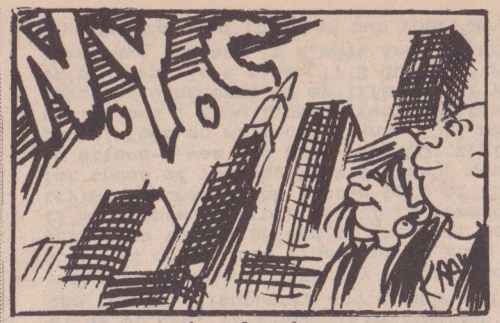
Lexington bands worth raving about are VALE OF TEARS, HAPPY DEATH, and ACTIVE INGREDIENTS. VALE OF TEARS have a new single out, and one of the best vocalists you'll ever hear, Tony Tantrum.

Bands interested in playing Louisville should contact Brent Starkey/ 1806 Frankfort Ave./ Louisville, KY 40206 ((502) 893-3999). You can also get BRAIN DEAD's 19 song lp, "The Brighter Side of

Life" for $6 (ppd) and "Wolfgang's Children #4 (22 pgs. of reviews, photos, comix, and more) for 75¢ + 2 stamps from the above address.

The UNINVITED will tape their music for you. Just send a tape and some stamps to Albert Durig/ 1612 Ellwood/ Louisville, KY 40204.

VALE OF TEARS has a 3-song single, $2 and postage to VOT/ 127 W. Third St/ Lexington, KY 40507 --Romona Essex



There's a lot of early summer news from New York and none of it good: Three clubs closed within the space of a week (they always seem to die in little bunches), including Irving Plaza, a great large-hall with the most open-minded bookings, reasonable prices, and a warm, friendly ambiance. The city is going to miss it -- a lot. Also gone are The Dive, for years home to NYC's garage-rock scene and The World, a place I wouldn't have gone to on a bet anyway. Whether any of the three venues will reopen under new management is unknown, but certainly possible; apparently, all three closed due to financial duress on the part of the bookers.

There's not a lot left to take up the slack, although The Cat Club has been making a conscious effort to increase its image as a place to see bands (unfortunately, they don't make much of an effort to *pay* local bands)....The limelight has had a few interesting shows, including a showcase night for Coyote Records, apparenlty under the prodding of veteran scenester Jim Fouratt, but not many punks can put up with the doormen, disco deejays, or drink prices ($4 for a soda) at that kind of place...CBGB continues its Sunday hardcore matiness, although there's no sign of them adding Saturday matinees for the summer as in pervious years (and the bookings for the matinees have left a lot to be desired, including frequent all-metal shows.)...One of the dumber controversies on the scene has been a call to boycott Chris Williamson's Rock Hotel promotions at The Ritz..This looks like a case of sour grapes by a small group of punks who feel disenfranchised by the scene; the boycott movement got started by an opinion column in the APRC newletter and has been followed up by a leafletting campaign outside local shows... Mostly, the boycotters complain of the $12.50 ticket price.. Chris Williamson explained to the alternative press prior to the June 7 G.B.H./AGNOSTIC FRONT show that the ticket price was a necessity given the costs of putting on that kind of concert (top quality venue in The Ritz, big-name headliners, four bands on the bill, etc.); every Rock Hotel show costs something like $14,000 to promote.. I can't see the point of a boycott: Williamson has done a great job replacing the trained gorillas that The Ritz uses for security with his own bouncers (many of whom are from the scene, including band members); he puts on *killer* shows that New torkers would not get to see since there's no one else promoting big-budget hardcore and metal in the City at the moment.... and just ask some of the local bands who've gotten their big shot at the Rock Hotel (MURPHY'S LAW, CRO-MAGS, AGNOSTIC FRONT, CRUMBSUCKERS, LEEWAY, etc.) if they'd rather play matinees at some sleazy pit for the resst of their careers instead.

Chris Williamson also announced the creation of Rock Hotel Records, in conjunction with major label, Profile. Williamson does the A&R and promotion, Profile pays the bills and does distribution. The first Rock Hotel release is the CRO-MAGS' Age of Quarrel (which should be out as you're reading this) with future releases planned by MURPHY'S LAW, DISCHARGE and DOA.

Going back to the club scene, Danceteria has been hosting thrash and metal bands in a series called "Thursday's Trash" and has issued an open invite for bands to submit demos for future gigs: write Jobbi and Martha at Danceteria/ 30 W. 21st St/ NY, NY 10010. Ask me for the best new band in New York nowadays and I'd probably say LEEWAY. AGNOSTIC FRONT has been getting knocked for "going metal" on their CombatCore debut, Cause for Alarm and three of the former skinhead bandmembers do have shoulder-length hair these days, but their show at The Ritz rocked. The band has to be congratulated in these pages for so neatly defusing their controversial image as leaders of some sort of skinhead goon army (a frequent topic in the MRR letters column a few months back); in a series of interviews in zines and on radio over the past year, The 'FRONT has simply but effectively disassociated themselves from all and any scene violence and the result is a much warmer, united scene. The G.B.H./AGNOSTIC FRONT bill at The Ritz was jam-packed (so much for the boycott) with skins, punks, and metal fans and went off without a fight--just non-stop slamming in the front, more sedentary fans in the back, and about 2000 very sweaty, happy people having a great night together. More news: Buy Our Records is branching out of NJ, look for future releases by PMS (all-female metal/thrash) and Philly's FLAG OF DEMOCRACY, plus a new AOD LP by summer's end. LI's CRUMBSUCKERS should have their first LP, Life of Dreams on Combat, out in July. Gerard Cosley may like to knock Jersey Beat in his Conflict, but his Homestead label is releasing two records this summer by bands that got their first exposure if JB:

ANTIETAM and PHANTOM TOLLBOOTH. Speaking of fanzines, do not miss the new Sporadic Droolings (Box 1092/ Kearny, NJ 07032/ $1.00), featuring interviews with three of the NY scene's most controversial figures: Gerard, Donny the Punk, and Jack Rabid. On tour this summer: PLEASED YOUTH, GUTBANK, ADRENALIN OD, and DAS DAMEN, and if you see any of 'em, say hi for me. Finall,y issue #27 of my zine, Jersey Beat, should be out this month, only $1.00 from: 418 Gregory Ave/ Weehawken, NJ 07087, and you can also send me a SASE for the Alt. Press and Radio Council's Directory of Greater New York Fanzines, radio stations, and clubs at the same address.. and I am out of room.

Jim Testa

Dear MRR readers,

Maybe you would all like to know a little bit of what many NY punks, skins, hardcores, etc. are talking and arguing about.

The main club/hall where big punk/alternative bands play is now the Rock Hotel located at the Ritz. The Ritz is owned and operated by none other than John Scher, the big $$$ promoter for Bruce Springsteen and the likes that usually play the Meadowlands Arena and The Garden. Tickets for the Rock Hotel shows run between $10 and $13.50 and on the ticket stub reads "John Scher Presents....."

Such outrageous prices were first pinned on tour expenses and other things that the bands need, but the man who runs the Rock Hotel in conjunction with John Scher, Chris Williamson, now changes his story and says that he cannot lower prices since the amount tickets will cost is already set by Mr. Scher himself. If this is so, then why doesn't Williamson find another place to hold his Rock Hotel shows? Before the Ritz, the RH shows were held in a run down hotel, so why not find another place instead of pinning high ticket prices on someone else? If Chris Williamson is as supportive of the scene as he likes to lead the blind to believe, then he would not put up with John Scher's corporate rock crap!

Shows featuring hardcore bands are announced on "K-Rock", the biggest Top 40 station in NY, and, as you can imagine, this of course brings many wonderful types of people to our shows and scene. If you think that's bad now, Williamson wants to start a Hardcore MTV! Why don't we just start handing out free passes to the NY scene at a football game or at a Journey concert? "Hey stud, pass me a beer, I want my HC MTV!"

The Rock Hotel and the Ritz are just money-making ventures and nothing more. Chris Williamson has held a press conference to clear his name and to protect his financial interests, but don't fall for his shit. I have no doubt that he'll respond to this letter, but I'm just looking out for what's best for our scene. Williamson is just looking out for the green wad sitting in his pocket.

We're catching on Chris, so cut the excretion!

"Punk belongs to the punks, not the businessmen. They need us, we don't need them. Punk will never be dead!" Flux of Pink Indians.

Sincerely, Brian Shapiro/ 4222 Naugle Dr/ Fair Lawn NJ 07410

P.S. The scene is a whole lot more than "just the bands", Chris. You were never part of us, so how the hell would you know? Go back to modeling in Miller Beer ads. Just go away.

Are You Being Had? or ROCK AGAINST THE RITZ #2

On Sunday, April 27th 1986, I handed out a street sheet offering alternative, though unpopular possibilities, viewpoints and opinions about what should be done about the blatant capitalist attitudes that are running the NY/NJ metro area hardcore scene.

I arrived at the CBGB matinee to find a lot of people were passing around but a sole copy that I had lent to a friend. I quickly began handing them out (I printed 300), and at 8pm I proceeded to have a stand off so to speak, at the Ritz. At approx. 9pm a Ritz bouncer/ door person began harrasing my counterpart in this endeavor and warned her of the Ritz's ownership of the block, and suggested she stand on the corner, not before taking a copy of the paper.

About 45min later Chris Williamson himself came out and started bothering my friend. She suggested he talk to the man who wrote the paper (meaning myself), and brought him down to my corner. Upon a hastened greeting I was thereby verbally harrased and assaulted by this man, amid pokes in my chest and the constant barrage of questions like 'What's your fucking problem, man?'

He was ranting and complaining about how much money he has to front for securities for headline shows and that I was blackballing all his efforts. No apolgies due on this end, Chris; when you look at it from a punk's point of view: most of us cannot even concieve of having $10,000 in one place, let alone $500. All it is is a numbers game. HC is not about big money. It's about doing things ourselves. Without the big punk promoters setting things up their way. Chris complained that the UK Subs had called him looking for a gig, and all he had to offer was a sunday night, knowing full well that most kids weren't going to be there due to the fact that they had to be at school or at work the following morning. So he took a risk. A better solution would have been a postponementof things, or helped them look into other smaller venues that could hold almost as many people, but keep the door price relatively low. Throughout the course of the night many aspects of HC were discussed by many people, of these I present the most significant: TOURING BANDS NEED HOTELS TO STAY IN, THAT COSTS MONEY. Bollox to that. To keep touring expenses low (and ultimatley door prices) hook up with friends before arriving, or make arrangements to stay overnight with local punks who can offer a place to sleep. THE PROMOTER HAS TO CHARGE A HIGHER DOOR PRICE BECAUSE THE BOOKING AGENTS DEMAND A CERTAIN CUT OF THE NIGHT'S TAKE. Nonsense. If the band's agents or managers are going to demand such ridiculous amouts of money, let them go play the Beacon Theater or Radio City. THE BANDS ARE TRYING TO MAKE A CAREER OUT OF MAKING MUSIC, THIS IS THEIR LIVELIHOOD. Are you kidding me? A career out of HC punk rock music? You must be joking. That's exactly what HC is against. The rockstar moneyhungry pigsnob attitudes. The ones that told me the bands want to make this their career need to reexamine their ideals a little more closely. THE BANDS NEED TO BUY GUITAR STRINGS, DRUM STICKS, AND OTHER MUSICAL NECESSITIES. Good, it shows they're human, but why do they need to get these things at our expense? When my power drill breaks down at work, do I go tell my foreman to give me more money to go get another one? NO! It comes out of my pocket. What makes the popcore bands so special that they can play gigs for so much money? We don't need the poseurs, metalheads, the jocks- you're the ones who brought the shit money mindless attitudes here in the 1st place. OK- you supported the bands, bought their records, but did you ever once stop to examine your ideals? You stopped going to see AC/DC, and Rush because of $15-$20 ticket prices, but you'll still pay $13.50 to see a punk band- why? Isn't it virtually the same thing? If it was only for the matter of convienience, well then, get the hell out. HC was never meant to be an easy ride. Its fight like all fuck, rebel, scream until your last dying breath. Submitting to all this garbage is not what I call rebellion.

Or is it cos you came into the scene paying upwards of $9 and don't know any better. Well, listen, I do know better. Days past were when a show was under $7 and we all (collectively) had a super time. We were doing things just fine in the days of the A7 club. We did things on our own, our way; we set up our own shows- had local NY bands plus touring bands as they came through. The door prices were supa-cheep($5!)and we policed things ourselves. We got along fine without you in the past and we'll be better off when you get your money, and attitudes the fuck out. You say you love the music, you want to help the scene-with your help, the scene can't do any worse. Even CBGB is catching on. $6 for a matinee featuring all local bands-OK-its much better than paying $12, but its just the fact that the door price has nearly doubled in just over 2yrs. I'm sure they want to make a profit, but they have 6 days out of a week to make their bundle. Why can't they let us have our only outlet for communication hassle free? If I have to start a CBGB boycott, then so be it. But that is all hypothetical as of now. It seems to mé that so long as everyone goes along with the deceit, dishonesty and greedy ethics of bands, promoters and everyone else involved, directly or indirecly, then everything within the scene is considered fine. But as soon as someone like myself questions and tries to put an end to the shit we're being forcefed, they're (I'm) branded a troublemaker, a communist, an instigator-I'm only trying to change the little part of the world that concerns me the most- for those of you who went to NBAU, congrats are in order. I was unable to attend-I was too busy WORKING, trying to earn money so I can eat and put clothes on my back. I know I'll never change things on such a large scale, but I know I can effect positive change in something I've been devoting over 6yrs of my life to. If you care enough you'll follow me. It's yours. It's mine. IT'S OURS. If you want to give it up and let them have it, and it almost seems like you do; because you don't do anything to stop it, then put your Circle A's away and find another

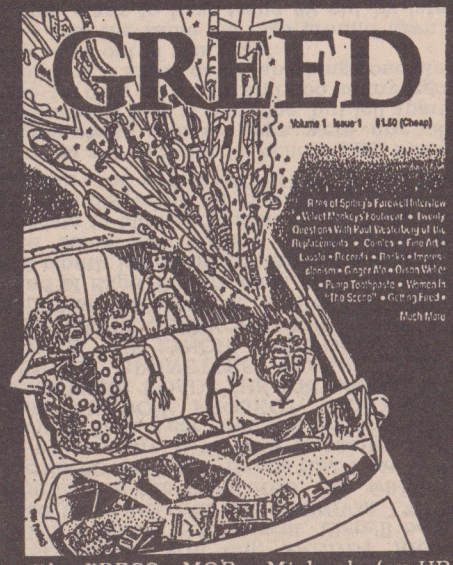
source of entertainment. This was never meant to be just a way to kill an evening. This is forever. This is for real. If you want what you've worked so hard for to be yours, then complain, couteract, protest, boycott. FIGHT THE BASTARDS THAT ARE RUINING IT FOR YOU-THE ONES WHO CAN STOP THEM ARE US. IF WE DON'T FIGHT BACK/USE OUR HEADS NOBODY ELSE WILL AND ALL WILL BE LOST. THIS IS OUR ONLY CHANCE TO TAKE BACK WHAT WAS OURS IN THE FIRST PLACE. [A quick note-upon the spreading of sheet #1, it reached as far as California in a matter of days-Goldenvoice's PR person has relayed a message to me that he is upset (understandably) because he does not practice the bullshit the Ritz/ Rock Hotel is so guilty of. Smash Apathy offers sincere apologies for any inconvieniences Goldenvoice may have suffered.
Chris Williamson is rumoured to be preparing a free Rock Hotel Ritz show because of the ruckus I am supposedly causing - NEVER TRUST A BUSINESSMAN/DON'T BE SWINDLED AGAIN.

Write:
SMASH APATHY
Box 1216
Fair Lawn, NJ 07410

In light of the fact that there has been no scene report from D.C. written in quite some time, and seeing as how I live there (though currently treading earth in San Francisco), I thought I might as well give a brief rundown on some things that have been going on back there. Although this information is fairly dated, none has been in print and this report can therefore serve some valid purpose.

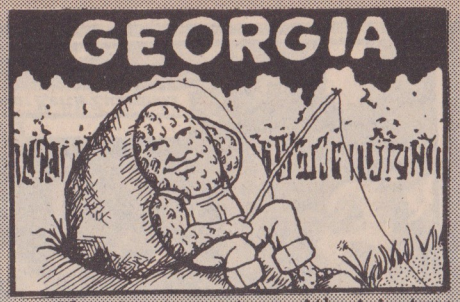
I'll start with bands that are no longer bands. EMBRACE fell to the way of musical differences and decided it was pointless to continue. GRAY MATTER, after a brief resurfacing with some truly amazing shows with new guitarist Jon K., disbanded for what seemed to be lack of direction or cooperation among themselves, thus making the planned Dischord release of their new EP a posthumous one. And once again, 9353 has called it quits.

On the brighter side of things, SCREAM are headed for a European tour, the first DC band to get across the ocean. DAG NASTY seem to be on the rebound after the sudden firing of singer Dave Smalley (now grad-school bound) and their seemingly unavoidable end by finding a new singer, Pete Moss (ex-PRO-TEM), and buying a schoolbus/van for their US tour this summer, coinciding with the release of their LP on Dischord. BEEFEATER are also touring the States this summer after finally finding a new drummer, Kenny. Mark Twochair, their previous percussionist, is now playing



with PRESS MOB, Michael (ex-HR) Jordan's new band with local heroine Spike on vocals. Olive Tree Records have quite a few projects in the works including OUTRAGE, BEEFEATER, and a compilation tape. PUSSY GALORE have released a new EP, Groovy Hate Fuck, on Shove Records. Unfortunately, Jon and Julia have moved to N.Y. leaving guitarist Neil Hagerty (ex-JET BOYS OF N.W.) behind to form his own band. MOURNING GLORIES have fired guitarist/vocalist Lida Husik, and are now playing as a trio though looking for a replacement. Greed magazine is now in the process of creating issue number two after its impressive debut this spring. DC Period has changed to a newspaper format, and Gordon Gordon is now booking shows at a new venue called the Complex.

This is all I can write now. Lets hope we can find a regular scene reporter soon (any volunteers?). Oh well. Love, Chrisbald.



This is a report on Atlanta's true underground scene. Do not accept any substitutes. Actually there is a lot happening here, and few keep up with everything. This includes your reporter, so this is a biased report. The club situation is not very good. 688 is horrible and unnecessary. Metroplex is better, but now that they sell booze the club is segregated down the middle according to who has the correct papers--kind of like apartheid. Pillowtex Warehouse, Atlanta's most experimental music venue ever, will probably close this fall when the lease runs out. The occasional shows there have included Eugene Chadbourne, Fred Frith and an apperance by Borbetomagus at the 2nd Destroy All Music festival. Both D.A.M. festivals were great showcases for a lot of local noise makers. Two new downtown spaces have been doing irregular shows. Brickhead has been very diverse. Mergentine specializes in alternative music and all shows have been free, with mostly word-of-mouth promotion.

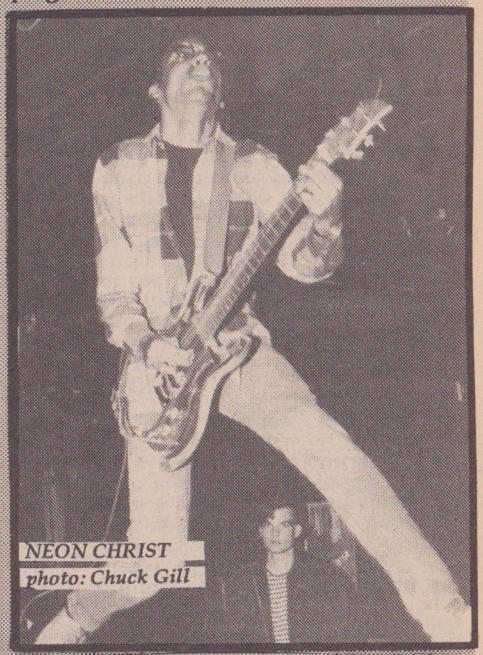
NEON CHRIST, Atlanta's greatest-ever hardcore band, failing to establish themselves in the national "underground", have broken up leaving behind only one 7" EP and a cut on the Peace comp. ST VITUS DANCE is still rocking hard. They have a single out and more vinyl on the way. S.V.D. guitarist, Will Rogers, played a really wild set at the Destroy All Music Festival with a new group called GRUNGER LIP. BBQ KILLERS and TIME TOY are the best I've heard from Athens.

From Atlanta's more extreme fringe comes MEDICINE SUITE, actively trying to be active in a "scene" it never made. Their crash performance at the 2nd DAM fest was a highlight. They should be playing at an "anti-skin" rally in June. That other volatile new group, DQE played live on WREK and will play soon on WRFG. DQE and MEDICINE SUITE have been jamming together as BEATRICE and the tape I heard sounded like a cross between MARS, SONIC YOUTH, the VELVET UNDERGROUND and 1/2 JAPANESE, no joke!

Gomez, back from her stint with the BUTTHOLE SURFERS, is more enthusiastic than ever and her new group with Laurie Bubsin should be great. Peanut is still playing with Mike Mitten in BLADE EMOTION. BECKY'S ARMY moved up from Florida and have played shows at Pillowtex, Mergentine and Brickhead. TINNITUS played recently to 5 or 10 people at Mergentine. New groups of interest include MASTERCOW, AT REST, FLATBUSH and ASTHMA.

A compilation, Nine Underground, featuring industrial noise from the Atlanta area is available from POB 32743/ Atlanta GA 30332. A Destroy All Music compilation should be available from the same address soon. Fort! Da? has several TINNITUS cassettes and the Available Resources Band 7" EP from 522 Harold Ave/ Atlanta, GA 30307. DQE has a 50 minute tape available for 89¢ by calling (404) 872-4986.

There are many interesting radio programs on the noncommercial band.


NEON CHRIST
photo: Chuck Gill

These include WRFG's Leather Jacket (punk and new wave), Silence in Secrecy (death rock), and Luxury Gap (rock and reggae), and WREK's Wreckage (heavy metal), It Came Without a Warning (hardcore), Notes From Underground (industrial and electronic) and Destroy All Music (a program of lovely tunes for everyone that I co-host).

The best magazines are Ratlanta, Thought Crime and Circle A. My own fanzine is called LowLife. Number 8 includes stories on BECKY'S ARMY, DQE, Lydia Lunch, and S.F.'s Caroliner and is available for $1.50 in cash, check or postage stamps from me.
Glen Thrasher/ 1095 Blue Ridge #2/ Atlanta GA 30306

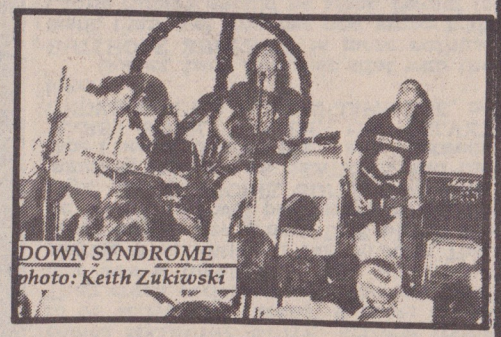
Remember us? We're back again. Yeah, we know we suck but, hey, that's an art, too, right? We'll start out with the obvious. S.N.F.U. have an 11-song album in the can, entitled If You Swear, You'll Catch No Fish. Production is done by the band themselves this time, so hopefully their debut L.P.'s limp production (done by B.Y.O.) has been rectified. The band also has a new drummer, Teddy Simm, who comes direct from Winnipeg and has played many a unit, the most known being LAST GASP. The band's former drummer, Jon Card (who is the drummer on the new record), is now bashing his kit for D.O.A. Once the band members are confident enough in their set, they will embark on another North American tour. Damn, and I've only been to Seattle...once. The band's new material is much stronger than the tunes on their debut L.P., this probably being the result of the band working as a whole unit more these days, rather than the individualistic attitude the band had prior to the arrival of its new members last summer. Should be interesting to hear the vinyl.

DOWN SYNDROME were all ready to shop around their new 9-song demo, release a record, tour the world, etc. when, all of a sudden...poof, goes their bass player. And so, again, the band is side-tracked as they search for a new bassist. Too bad too, cause their demo tape is an excellent combination of head-banging post-punk and driving pop and their live shows can sometimes be ultra-powerful and totally memorable. It'd be a shame to lose this band. JR. GONE WILD will have their debut L.P. out sometime in June, entitled Everyone's a Critic, to be released on B.Y.O. Records. A tour will probably follow, but the question remains: can the Fab Four survive a tour together? Who knows, but their L.P. will be a lesson to all in good pop songwriting, anyways, as these guys have recorded some of the catchiest material I've heard since the last REPLACEMENTS L.P. (the band who define pop songwriting in the '80's).

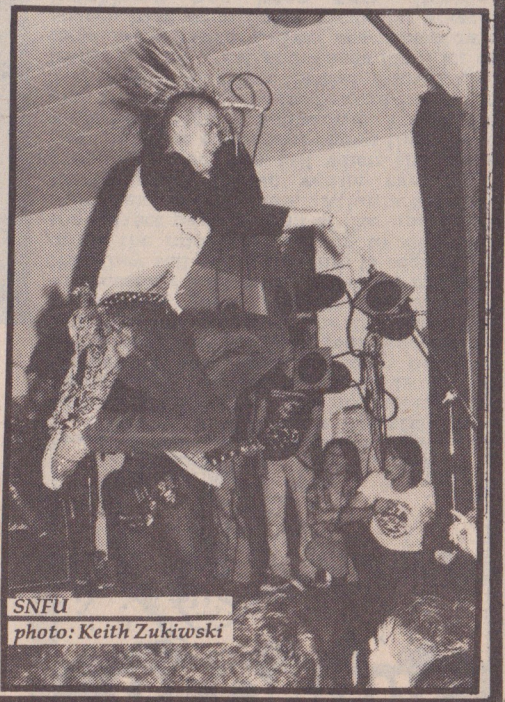
EUTHANASIA are this city's best unit, playing a brand of rhythmic and propulsive rock that pretty much leaves you slobbering on yourself in amazement. A 6-song E.P. entitled Living Heck is set for release in late June on Rubber Records, with a Canadian tour set for July. The vinyl should easely be some of the best Canada has released for a while. So don't waste time and get it. ENTIRELY DISTORTED have a new guitar player (replacing Brian, who now plays in NO REBATE) and maybe a vocalist (but who can really be sure about these things). An upcoming Positive Force compilation will feature two songs with the present line-up. Basically, the band still sounds like a lot of noise you wouldn't wanna be involved in. They really need to beef up the songwriting department. Lots of energy, no impact.

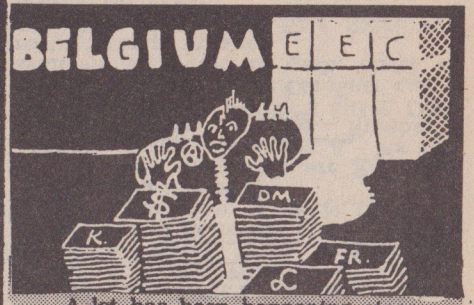
Other bands around that I've seen and are somewhat new are DISSIDENCE (beyond bad), CRUXES (used to sound like DISCHARGE, still do), FREDDY KRUEGER'S RIGHT HAND (wait, there'll be a good band yet), and the CARNIVAL COPS (sound like the RAMONES, but without the talent. Hee hee). Bands that I have yet to witness are IDYL TEA (actually been around for a year, but I've yet to catch 'em), SHADOW PROJECT, SANDMEN, EDGEWARE ROAD, THE CROSSING, NO REBATE, BRUNETTES, GOTHIC DOGHOUSE, THE LYNCH, and WORLD WAR 3-D. JERRY JERRY AND THE SONS OF RHYTHM ORCHESTRA (the official party band of Expo '86) are back in action after a 6-month lay-off with some new members and some new tunes. They plan to relocate in Montreal (home of Og Records, the band's label) in September. Also, rumours of a GHOST SHIRT SOCIETY reunion abound, but I'll believe that when it happens. These guys were one of Edmonton's best at one time, but fell apart due to lack of effort and too many ego problems. I kinda doubt anything concrete will come out of this "talk".

Still the same old rags around town. Chips plans to have issue #9 out by late June (something like 9 months since the last one.) Yours truly is no longer co-editor of the zine, which may help to explain the delay in geting the new issue out (as if you fuckin' care). Buy it anyways. Schism has just unveiled issue #7 on the public, and mass hysteria now reigns supreme. Lots of reading for those of you who indulge in that sort of stuff. It can be purchased for $1.75 ppd. at 1104-100 Ave/ Edmonton Alta./T5K OJ4 Canada. Gubby is still the man to call if you want your band to play our excuse for a city. Call him at (403) 466-0686. It'll change your life. Well, that's about it for another installment of "Edmonton and What It Means To Me". If you want, you can write me a letter, but you figure out my address. Creighton H.


DOWN SYNDROME
photo: Keith Zukiwski

CRUXES
photo: Keith Zukiwski


SNFU
photo: Keith Zukiwski



A lot has been happening since my last report and I received lots of letters from people interested in what's going on here, so it seems I need to update things.

Lots of foreign bands have been coming through lately, as well as new bands forming: ANGUISH, REPULSIVES, HATE CREW, DEVIANT GEDRAG, Z' AUBEPINES (second band I know of from the French-speaking part of Belgium. Flanders has a bigger scene and almost all concerts are in Flanders. I wonder why?), also, after a period of difficulties C.P.O. (COMPLETE POLITICAL DISORDER/ Baantje 3/ 9160 Hamme/ Belgium) are still around. They are Belgium's answer to Holland's LARM.

Dirk, former bassist of KOYAANISQATSI (who changed into a more garagy-type band just when they were geting somewhere--a great loss) and Marc and Bie of the late ZYKLOME A formed a new band named EAR DAMAGE (Langendaallaan 9/ 3030 Heverlee/ Belgium), and in their short existence they have already done some very good gigs and have even more potential.

XCRETA (Langestraat 152/ 1790 Affligem/ Belgium) have a contract with Punk Etc label for an LP and have been rehearsing like crazy.

DIRTY SCUMS (Driesstraat 2/ 8880 Tielt/ Belgium) are planning a 2nd LP. Their music gets faster every time I see them, but that doesn't necessarily mean better.

NO DEBT (Esdoornstraat 7/ 8020 Oostkamp/ Belgium) and VORTEX (86 Rue de Hauchies/ 6050 Lodelinsart/ Belgium) have released a split LP on Punk Etc. VORTEX are the other band from the Walloon part of Belgium.

CYCLONE (J.B. Nowelei 24/ 1800 Vilvoorde/ Belgium) play a mixture of Slayer and S.O.D. and should have an LP out by the time you read this on Roadrunner label. They are great people, no rip off!

I forgot to mention NO NUMBERS' demo last time. Write 'em at: Tonteimstr 2/ 8880 Tielt/ Belgium). Also, SPONKY BUSINESS (P.B. 54/ 8000 Brugge1/ Belgium) have an LP out. Both these bands are best compared with DIRTY SCUMS.

NO NUMBERS

SPONKY BUSINESS

THRASH YOUTH

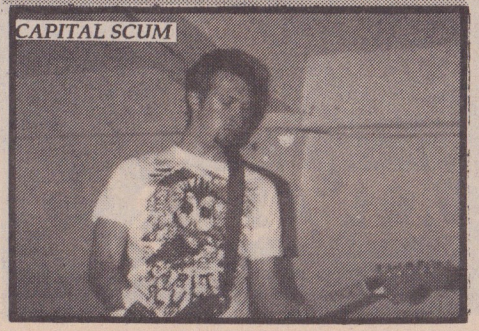
CAPITAL SCUM have already sold 1000 of their EP and have a song on the Unity LP. They are writing new songs for their planned LP. For t-shirts & info, write: Schuurwaverstraat 48/ 3270 Scherpetiheuvel/ Belgium.

HEIBEL is the perfect combination of DRI and COC with parts of POSSESSED, RAW POWER and ENGLISH DOGS thrown in. They've got intelligent lyrics and are impressive musicians (though some are very young). After a time of intensive rehearsal in the garage of the 3 brothers in the band, they are now getting towards full potential and anybody who wants to support them or help them get an LP out should contact them at: Havemlaan 17/ 3610 Diepenbeek/ Belgium).

Zines: Het Schandal (my zine)/ Kempische Stwg 30/ 3500 Hasselt/ Belgium... Macht Vande Onmacht/ H De Keersmakerlaan 20/ 1810 Wemmel/ Belgium... Peace Or Annihilation/ Italielaan 14/ 1900 Overijse/ Belgium... D.R.O.L./ Parkdreef 79/ 3030 Heverlee/ Belgium.

Remember, all these addresses are in Belgium. Enclose money or IRC's for quick reply. I'm still interested in swapping records and stuff for Het Schandaal. If any bands want to play over here, I know most of the people who put on shows. Write me.

While the whole of Europe is under radioactive rain from Chernobyl, here is another nuclear story. It's March 15, 1986, in Florenne, our "very own" U.S. base in Belgium, where "our" 16 Cruise missile are stockpiled. There's a peaceful symbolic blockade of the military base because of the first anniversary of the installation of the missiles. The state police arrived and 200 people were arrested. One man got severely injured in his back and a girl on her hand. No medical assistance was allowed. At first, the people were put in unheated cells at the base, although it was freezing there. The cells are in direct contact with the outside, so it's freezing on the inside too. 27 women were put in 1 cell, and not allowed to go to the bathroom. The cops charged the women at one point, injuring some. The men were put in a hangar to freeze. Yes, what a great democracy we live in. Stel



CAPITAL SCUM

In issue #35 I wrote a letter complaining about the British scene reports being one-dimensional, all-anarcho type bands and nothing else. There's no point moaning if you're not going to do something about it is there? Here we go then.

Top bands on the indie scene at the moment seem to be 1/2 MAN 1/2 BISCUIT and FUZZBOX, both selling loads of stuff to loads of different people. 1/2 MAN 1/2 BISCUIT are from Liverpool, are seemingly obsessed with TV as most of their songs deal with TV or personalities related to the box. Very dry, kings of wit, or so their admirers tell me, although I'm not convinced by them myself, I'm one of the few 5000... FUZZBOX are 4 girls from Birmingham, again a wacky sense of humor, but also incorporating a little bit of the feminist angle. They've a wonderful amateurish attitude and a really great driving fuzz bass, kind of a pop SLITS meet the SHANGRI-LAS?

The MEMBRANES hail from Manchester and I defy you to find a more shambling monster of a group. One of the country's finest live acts, every rock star pose gets the piss well and truly taken out of it. Imagine the FALL, MEKONS and MOTORHEAD in a liquidizer, you've nowhere near the noise of the MEMBRANES. Also on their own label, the

MEKONS

MEMBRANES
photo: Harold Thompson

BLURT

MEMBRANES' that is, are BOGSHEAD, darlings of everybody and producing some good tunes to boot, currently playing live with their own puppets. What a band, total lunacy.

Other bands big on the scene at the moment are the 3 JOHNS, THAT PETROL EMOTION (ex-UNDERTONES), WOODENTOPS, TEST DEPT., CHUMBAWAMBA, CONFLICT to name a few. WIRE are due to record soon; can't wait to hear the results. An album is also due from the SHOP ASSISTANTS. They produce great pop

punk tunes, good live music and they've a great version of "Ace of Spades" by MOTORHEAD in their live set. Scotland's finest. There's a new single by the SOUP DRAGONS, also from Scotland. Remember the BUZZCOCKS? The SOUPS do, and they do an almost perfect impression of the aforementioned band! It's done well, however, good stuff. CONFLICT's live LP, Only Stupid Bastards Help EMI is in the shops. It was supposedly mail order only, and should be retitled Only Stupid Bastards Believe In Us Still....Loads of us now know of this band's not so unblemished record, no pun intended. Pauline Murray (ex-PENETRATION) touring with STORM, good reviews but people still shout for "Don't Dictate" however.

Signing off now, remember there's a lot of records without black & white sleeves, viva variety. Good stuff includes FOLK DEVILS, INSTIGATORS, BLURT, BRIGANDAGE, RUBELLA BALLET, RED LORRY YELLOW LORRY, VERY THINGS, 3 ACTION, CRAVATS, MEKONS, GOLDEN HORDE, TALL BOYS, ANGOR WAT , The SHOUT, BLOODSPORT, TOOLS YOU CAN TRUST, The LARKS, JANITORS, RED LETTER DAY, WEDDING PRESENT, WORLD DOMINATION ENTERPRISES, LAST ROUGH CAUSE--each different, weird, wonderful and saying something to those who'll listen.

Pete French/ 26 Argyle St/ Newport, Gwent NP9 5NE/ UK

RUBELLA BALLET
photo: Kim

ITALY

INDIGESTI
photo: Helge

Yo folks, this is Enrico from isotope Italy. A huge radiation cloud is hanging over our heads, TV and newspapers scream that we shouldn't drink milk, eat vegetables, or let kids out of the house, but yet they say "It's OK, no danger!". Welcome to 1984!

In my last report I mentioned a new club that the guys from PEGGIO PUNX opened in Alessandria. I drove 4 hours by train to see it. It's called Subbuglio (Turmoil), and is really cool. I saw BGK from Holland there. The club itself is about the size of the Cathay de Grande, but there's a passage from which you get to another part of the place with a bar, videos, and a wild after-hours party. It's quite weird--the club is downstairs, but upstairs there's a police station. Yes, cops, but so far no problems.

KIN@
photo: Helge

At the BGK show there were 2 members of KIN@ promoting their latest LP, Cercando. Another release from Torino is the STINKY RATS 12", Vergognati, the BED BOYS' new 7" EP L'Indifferenza Che Uccide. From Milano there's the KOBRA 7", Corri Nel Sangue, is another good band from Milano, and CRASH BOX also plan a new LP. Another venue in Milano is Helter Skelter, and I'll go see it myself soon. Everyone says it's cool.

I listened to MANIMAL from Rome, who have a new LP soon. CHEETAH CHROME MOTHERFUCKERS will be touring the States, so don't miss them. INDIGESTI will be there too this summer, so slam your butts off!! GBR from Spain will be touring Italy and releasing a record from here as well. That's all folks,

Enrico GDHC

P.S. Some addresses: Subbuglio venue/ c/o Marco Laguzzi/ C. SO Cavallotti 15/ 15100 Alessandria/ Italy... KIN@/ c/o Gianpiero Capra/ Via Della Consolata 5/ Aosta 11100/ Italy... Subvert zine/ c/o Mario Anzoino/ Via O. Vigziani 35-15/ Torino 10135/ Italy... TVOR zine/ c/o Stefano Valli/ Via Zezio 28/ 22100 Como/ Italy... GDHC scene info/ c/o Andrea Penco/ Via T. Speri 3/ Livorno 37122/ Italy.

HUNGARY

Rather than write another boring scene report just listing the names of a lot of bands you never heard of and songs whose titles you would never understand, we would rather give some background on the situation here and then tell you about the bands in that context.

The first punk bands started here about 1978. They were SPIONS and URH. These bands were composed of students

DIE TROTTEL

and intellectuals who had heard or read about punk music and punk lifestyle. At this time, however, there was no grassroots support for the music. The leader of SPIONS defected to the west. The "scene" died. There was nothing for the next two years or so. Because the original bands had no real following and brought with them no new lifestyle, there was no reaction from the police or the government.

Then in 1980, a new generation, coming from a very "unintellectual" background began the first punk "movement" in the country. Among these first bands were COMMANDO, TOTTENS, TEMETKEZESI VALLALAT (Undertaker Company) and a lot of others. All of them were very aggressive and very nasty. Many of them even wore swastikas -- just to provoke a reaction. It had nothing to do with Nazism.

At first the government and the police passed the whole thing off as a fad that would die quickly. In a few months, they changed their minds.

The lead singer of ROTTENS went to jail for a year. The charge was "incitement of dissatisfaction with the state". He wasn't the only one. In '83, members of MOSOI and CPG also spent time in jail, the latter, two years for the same "crime.

Still, this was an exciting time. There were shows every two weeks and a lot of nice riots. Because all the clubs in Hungary are state run, everytime a band would play in one of them, the word would come "from above," not to let them play there again. Fortunately there was always another club to let them play someplace else.

Starting in '81, things began to get tough with the cops. Punks were stopped on the street for identity card checks. They were often taken to the police station for "questioning". Plainclothesmen came to all the shows. Every concert was taped and listened to for "anti-state" lyrics. They even recruited punk spies and informers to make sure they would always know what was going on.

Despite all this, Hungarian punk hit its peak in '81-'83. There were lots of bands including KRETENS, T34, DER TROTTEL, ETA, CPG, ELHARITAS (Counterspy), AGGRESSOR, and MOD-DELLS.

Finally, the police harassment began to take its toll. Many bands simply stopped playing completely. Others softened their words preferring the safety of subtlety and irony to the danger of direct attack. Gradually there began to be fewer and fewer places to play. Bands would try to practice, but they had no hope for a record, a show, or any other chance to express themselves in front of others.

The tension this created often turned inwards. Band members would quarrel among themselves. The bands split up. The members would make new bands, but these new bands had as few possibilities as the ones they had left.

In '83, after the arrests of the member of MOSOI and CPG, most bands became afraid to play at all. The movement actually died for a year.

In the midst of this musical desert, an amateur French filmaker, Lucille Chaufour, came to Hungary to talk with a few punks and the scraps of bands that were just managing to hold on -- never playing out, but practicing anyway in dirty basements with falling apart equipment, hoping that one day things would change. From her interviews and street and practice scenes (remember there were no shows during this time), Lucille made a film called "T34".

As a result of this film and her other work, the first Hungarian punk EP, a compilation called Vilag Lazyardoi Harca Fel (Rebels of the World, let's fight), was released in France.

CPG

In 1984, inspired by the film and the record, new bands formed in Hungary. There were shows every two or three weeks. Some of these new bands were: AUROA, NYUG, MARINA REVUE, 88-AS CSOPORT, UJ ELET, UTOLSO ITELET, ZEF along with TIZEDES AND KRETENS who re-formed.

The scene started to grow again. There were almost all new people. Most of the older punks had either emigrated to the west or stopped their involvement with the scene.

The only trouble was that the skinheads and the punks, who up until now had been the best of friends, began to have conflicts.

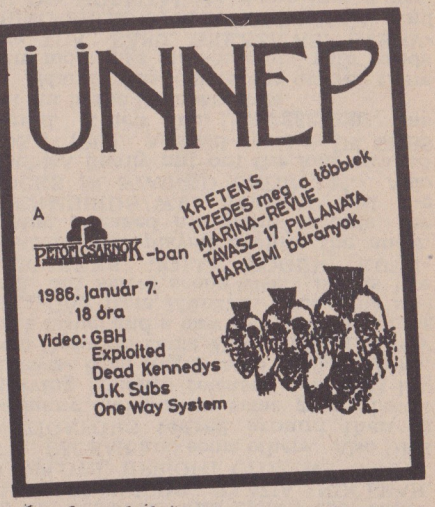
Up until that that time, the skinheads thought of themselves only as punks without hair. But now they began to be inspired by the fascist skinbands of England and Dortmund, Germany. For the first time they had a separate ideology of their own.

Things hit another peak in July of '85 when fifteen punk bands from all over the country played in Paks, a small town south of Budapest. It is also the home of Hungary's biggest nuclear power plant. The show was organized by the official "Communist Youth Organization of The Workers of the Atomic Plant". There was free admission and at least 900 people showed up. The bands, of course, were not paid.

Some of us suspected the whole thing as being a trap. The place was crawling with cops. They video taped the entire show -- half of the tape was of the audience. in any case, the show, called "Total 85" was a great success.

In 1986, for the first time, foreign punk bands were able to play in Hungary. Among them were The TOTEN HOSEN and GENOSSEN from West Germany and BLURT and the industrial TEST DEPARTMENT from England. There's talk of trying to get THE DEAD KENNEDYS here sometime this year or early next year.

This report has concentrated on the "Hard Core" of Hungarian punk. (thanks, by the way, to Mykel Board who helped with the translation and who smuggled this out of Hungary.) There are other kinds of punk here: Artpunk, Industrial Punk, etc. Some of these are more mainstream, with bigger audiences than hardcore. Among these is VAGTAZO HALOTTKEMEK (Galloping Coroners) featuring the singer/artist Grandpiere Atilla. There are other groups too, but we are out of their circles and really can't report accurately on them. Maybe someone from one of these bands can send in a report with the details we don't know.



TILEDES

As for us, we still have our problems. One of our most pressing is that every year between fifteen and twenty punks are drafted into the army. This breaks up more bands than all the police harassment put together. UJ ELET (New Life -- taken from the name of the Hungarian Jewish newspaper), ZEF, TIZEDES, ØSS, have all lost members to the army.

In October '85 MARINA REVUE split up. Tamas, the bass player, joined with some people new to the scene to form our present band DIE TROTTEL (as opposed to the older DER TROTTEL).

We are anxious for contact with people from all over the world. We're working on a fanzine, Vugyu, that we are

MARINA REVUE

not able to (legally) print. We will find a way, however.

You can contact us at the following address: Asztalos & Rupaszov/ 2085 Pilisvorosvar/ Pisztrang u. 7/ Hungary. We are now working on a compilation tape of Hungarian bands. We hope it will be ready at the end of July. We have already released one and it is available now. If you want a copy, don't send money--just send a tape of your band or a couple of bucks worth of fanzines in trade. We're not in this for the money. Remember, this is Hungary!

P.S. Here are a few other addresses of bands: KRETENS/ Hrutka Robert/ Budapest 1035/ Kerek u. 22/ Hungary... TIZEDES & ATOBBIEK/ Hadzsi Imre/ Budapest 11. ker/ Acsozoldmali u. 23/ Hungary... DIE TROTTEL/ Rupaszov Tamas/ 2144 Kerepestarcsa/ Szolout 2/a/ Hungary... AURORA/ Gerbovits Tamas/ 9011 Gyor/ Aranyos ut. 1/ Hungary.

Berlin-For those of you that don't know, Berlin is kinda like an island in the middle of East Germany. The plus points for young people to live here is that they don't have to go into the West German army as other West German citizens must. So, you can imagine that a lot of German punks move here. Also, the bars in Germany close by 1 AM, but here in Berlin that can stay open all night.

Bands: VELLOCET has been around for about a year. They're great, with a very English DISCHARGE-like sound with 2 guitars. They're getting better all the time, and have many gigs... MANSON YOUTH have an LP coming out (split with HOSTAGES OF AYATOLLAH). Sorry to say their singer has left them. Yvonne had very powerful vocals, and is in 2 bands, and I guess 2 was 2 much for her (ha). They're trying out another singer who's promising, but surely not the same.

When talking about her second band, then we're talking about COMBAT NOT CONFORM, now her first band. Though they have many problems, 2 members quitting, they are not about to give up and are thinking stronger than ever. They are different (jazz, heavy, hardcore) with an LP coming at ya soon.... NOISE BOYS--what can I say--they make the noise. A very REAGAN YOUTH-influenced band with much power and raw noise. A great Berlin band.

Then there's CRESIT, a band that's been around long but haven't played that much. They have a new LP too.... DIRTY SHORT LIVING have been just that. They played 2 shows with great power, really hardcore, but lotsa problems. Guitarist leaves, bassplayer leaves and... But I've heard they're not giving up so I wish them good luck.

Old timers, well, not so. But in Berlin, groups are so short-lived. BETON COMBO broke up. I've heard they want to reform again to play live, but why not practice? Strange idea! V.K.J. broke up for good a while back. Some of them joined ZERSTORTE JUGEND, who also broke up and some were in/are in now MANSON YOUTH, and some were in VELLOCET....It seems like, in Berlin, just when groups are getting known, they split.... The RESA are still going strong. They are recording their first LP. Sounds great so far. They have more and more their own style, a mix of HC and softer songs.

My band PORNO PATROL has now changed our name to NO ALLEGIANCE for name's sake. We also will have an LP out real soon, and a new line up, as well as a more HC sound.... MARPLOTS don't seem to have played Berlin in a long time, but they have a good single out, and have recorded a new LP.

Places to go are getting fewer. Ex was just getting to be OK, but now they have to sell. From what I've read, that's too bad, because it was one of the only good places left to play. The T.E.K. is open Thursday, Friday, and Saturday nights, and is about the only place left where you can meet a lot of punks. It's kind of a bar-like meeting place run by punks for punks. So when in Berlin, check it out.

Places to play: K.O.B/ Potsdammer/ Str 157/ 1 Berlin 30/ W Germany, or call me, David, at 215 4477 or 612 4477. T.E.K. is at Oranelu str 36/ 7 Berlin 36.

Record shops: Screen/ Eisnacher Str 73/ 1 Berlin 30... Vinyl Boogie/ Gleditsch Str 45/ 1 Berlin 30.

So that's it. Thanx-
David Pollack/ Destiny Record Label/ Winterfeldt Str 36/ 1 Berlin 30/ W Germany.

NO ALLEGIANCE

Elsewhere-I did scene reports for MRR since last year, but they were never received, so I'll tell you all the shit I wrote already again and try to make it short. In the future, I hope I'll write scene reports every 2-3 months. This goes out to the German people: if you want to be mentioned with your work, send all available info, pictures, news, flyers, dates, music, zines, political stuff, etc. - everything you think is important. If you don't do it, please don't be angry if I don't mention you because its hard to speak about things I've never heard of. The other thing, which comes a bit late but is still important, is that in the past there've been some stupid differences between people who dress UK (studs, mohawks, etc.) and people who dress more or less normal or like US kids (bandanas, sneakers). This mainly happened in the pit, cuz UK kids think that have to dance violently and the others want to have fun without pain. Well, this "problem" isn't as big as it was some time ago but now something new has appeared. You see, now there are alot more US-dressed kids around, and the "new problem" is that all (well, most) of the kidz changed their outfits but their brains are still the same. This means that if things continue this way then both factions will be equally stupid. Shit, fucking clothing trends - why can't they think, OK?

Now I'm going to give you a short round-up from January till now. Snowy January was quite good: there were gigs on the weekends with mostly cool bands like SPERMBIRDS, RAZZIA, NUCLEAR, MARPLOTS, UPRIGHT CITIZENS, SöHNE, W11, BäCKAR and some others. Also UK's INSTIGATORS toured around then in Germany and put on some great shows. Starving Missiles released the ZSD LP. Zinewise from Nagel came Hackfleish #4, from Donzdorf came #5 of Graffity (a very thick issue) and a new zine was born: Ichs Bins Gott from Münster. Feb. was still cold, but active scene-wise. Bands like NICOTEENS, JOLLY ROGER, EUTHANASIE, etc. played despite the snow. X-Mist released his debut records, the SPERMBIRDS/W11 split 7" and the COCKS IN STAINED SATIN 12". Also DoubleA finally put out the long-awaited SOS 7" (RIP). And old punkers UK SUBS toured. A new zine, Unsuggerient, was put out in the Bodensee area.

March was extremely active: there were more gigs on weekends, with bands like TCA, EA80, SKEEZICKS, EVERYTHING FALLS APART, STöRAKTION, and TU DO HOSPITAL, to name just a few. There was also a meeting in Duisburg, which was a good idea, but didn't work out so well due to the stupidity of the punks and a lack of organization - but they've learned from it. At the same time, I organized a meeting of South German scenesters in Heidenheim which turned

out quite well and the idea of Trust was born on that day - more on that later.

March also brought us your favorite asshole Mykel Board and his band ARTLESS, which was totally great, don't bitch that much. Also FANG(!) toured with only 2 original members left; the rest were Germans. Also some cool zines came out like Ausbruch #6, Perfers #7, and some not so great like Holy War (kill me) and another lousy Abodia #3. The next month, April, was fantastic. It seemed like spring also brought a lot of power to the people. There has been an anti-fascist festival in Göttingen and there've been a lot of gigs with fantastic bands playing like TUDO HOSPITAL, SKEEZICKS, JOLLY ROGER, VELLOCET and more. Also BGK and NEGAZIONE were on tour and it was real satisfying for the bands and the audiences. There was also a meeting in Bonn but all I've heard about it was that it was a big disaster: lots of drinking, arrests, etc. Well, real punky.

This month brought us the brilliant NO ALLEGIANCE LP, which you should not miss! I can say the same for the great TU DO HOSPITAL LP - get them both now! RAW POWER did a good German tour and the audience went crazy; also WHITE FLAG are on tour now. BUTTHOLE SURFERS cancelled their German gigs and went back - don't know why. OK, this is basically what happened here this year. Now I'm gonna name some cities in which

most of the gigs happen and which are more or less the main places for touring bands to play.

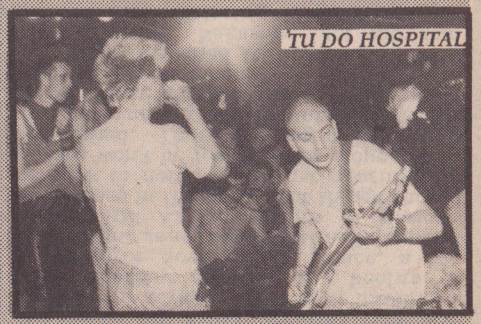
First, you have to know that all these places are either self-managed or are youth centers - there are no commercial clubs with high ticket prices. They are all independent. I'm gonna start from the North and move to the South: Lübeck - Alternative; Hamburg - Volkskücke and youth centers; Bremen - Schlachthof; Berlin - Ex & more; Hannover - Korn; Osnabrück - Ostbunker; Wolfsburg - Kulturzentrum; Bielefeld - AJZ; Göttingen - Juz; Duisburg - Eschhaus; Homburg - Juz; Tübingen - Epple; Pforzheim - Schlauch; Konstanz - Juz. I know I missed some smaller and unregular places - sorry. If you think "HEY GREAT!, so many gig places and all indies!", then grab a map and look how "big" Germany is and look up the different cities.

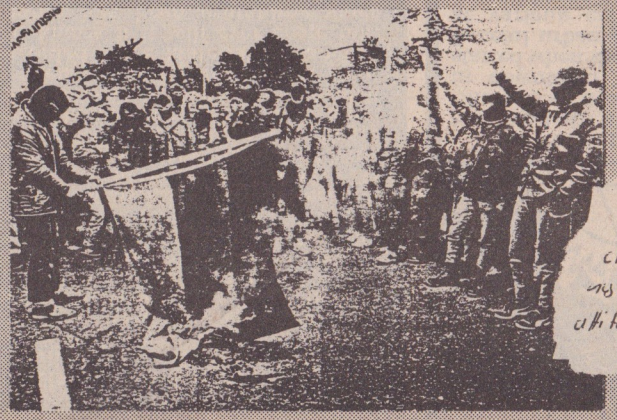
We also have a few "big independent" labels like Mülleimer, Weird System, etc. and smaller ones like Destiny and a quite new one, X-Mist. The most active at the present is Starving Missle from Munich. Mike releases a lot of records and also does license pressings and sets up tours and he stays fair! Speaking of tours, I would like to mention PCA (stands for Positive Constructive Actions) which is a real uncommercial "agency". We work without contracts and ask only the money back which is spent for the phone. So far PCA has set up tours for INDIGESTI, NEGAZIONE, BGK, RAW POWER and is still working on some more tours for the future. Any interested bands should contact us. If you are into money-grabbing, stay away. Another project which comes from the South is the Trust fanzine. It's put out by 3 people from South Germany and myself; it'll be a very "big" one and will appear regularly, so send your info, reports, tapes, vinyl, etc. NOW! Also, if you are interested in ad space, No. 1 is out in July.

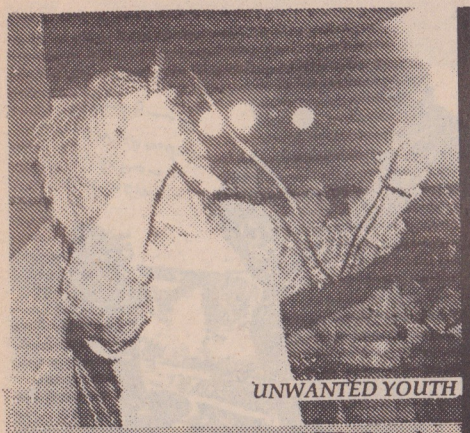
Another thing which is extremely important: you all know that a big part of Europe is now polluted by radioactivity, which sucks. (Vegetables aren't that healthy anymore, which makes for a shitty situation for vegetarians.) The good thing about it is that the discussion about nuclear power started again and a lot more people realized that nuclear power is fucking dangerous and that we've got to stop it if we want to live!!! There have been a lot of demonstrations, often peaceful and sometimes violent, around Germany. The main demonstration place is the Nuclear Repreparing Plant in Wackersdorf. In the middle of May there was a big fight between the police and more than 1000 militant autonomes (protestors), which was good! Imagine grandmas and pas digging rocks and giving them to the autonomes to throw at the police - this shows how strong their solidarity is with the normal citizens, compared with the past. For the militant fighter, it's good. Things happened that weekend which were "successful": imagine about 100 riot cops dropping their helmets and throwing their riot shields and then running because an angry bunch of blackdressed autonomes were attacking them! Also 2 police cars were burned after the pigs started to throw tear gas bombs from a helicopter because all the mace they shot with watercannons was gone. About 200 (!) cops got hurt; some fucking politician even said that it would have been legal if the cops used their guns to shoot some of the demonstrators - how far is this from a civil war? Politicians said after the fight that they will now hit back with more police, rubber bullets, etc.

But the fight goes on and more people get involved and say yes to radical militancy! Nuclear arms and power - NEVER!! Fight back! Speaking of politicians, last week a satirical magazine was banned from TV in Bavaria, which shows that they think that they can do what they want. Instead, it only makes more people angry.

Well, back to the music: this month, June, seems to be pretty quiet, as nothing is planned. "Only" WDM from Finland will tour (PCA tour) and of course at the end of the month SCREAM will play (SM tour). The long delayeed CNC LP will hopefully out when you read this - it's great, by the way. Also there'll be a H.O.A.-MANSON YOUTH split LP which shreds too. I know I didn't cover everything, due to a lack of space and knowledge. I talked more about the South because I live here, OK? I hope I'll do better in the future and I hope to year from you - I'm always interested!!! (IRC's if possible!)







UNWANTED YOUTH

Latest news: Tübingen's 37 had its last gig, now they have to close for a long time, and guess why? Right - hooliganism and vandalism done by stupid punks closed it. TU DO HOSPITAL have unfortunately split up - H.O.A. maybe will split up. CHALLENGER CREW from Homburg (Güli on voice) recorded a great demo which will be out soon.

Last weekend (7 & 8 June) there were more big protests against nuclear power. There were big fights between the cops and the demonstrators in Brokdorf and Wackersdorf. Some militant in Kelve shot down 2 cops with signal bullets and steel balls and stole a machine pistol! Let's see if it gets used. In Brokdorf 100 paper dragon kites were flown to prevent the use of helicopters. In Wackersdorf they burned another cop car and a demonstrator lost 3 fingers when he tried to throw back a flash bomb (explodes and gives a very bright light, meant to shock people) cuz he thought it was a tear gas bomb. Also several direct actions happened in several cities. The fight continues...

Last music notes: NIKOTEENS LP is out (on SM), TCA's 7" will be out when you read this, DUNKLE TAGE (great band from Göttingin) will do a 7" soon. Looked in on a gig yesterday and thought I was stuck in a time machine like from 3 or 4 years ago - stupid drunk punks acting real punky - I haven't seen anything like that in a long time... I got mad... Well, EUTHANASIE played and they were good. Dolf Hermannstädter/ Salzmannstr 53/ 8900 Augsburg/ W Germany

P.S. Due to the fact that some of my mail never arrives, as is often the case with MRR mail, I would like to say to all people that I'm in contact with that I've answered all your letters. If you haven't heard from me in more than 1 and a half months, please write and let me know. It's not my fault!! (I expect a lot of "old" mail, especially from the states!)

AUSTRALIA

Well, I thought it was about time to let people know what is going on over here. Apathy is still our greatest threat within the Sydney scene, though there are a lot more people getting positive and active. It is not as bad as it always sounds (to be really honest, it is shitty!), though there could be more "punk" (?) gigs if venues and more active bands were available. There is heaps of bands playing about (commercial crap) this city of ours, but just because they don't classify themselves "hardcore" or any other label, they are still worth checking out--like SOUTHERN FRIED KIDNEYS, a combination of grunge (growls & grunts), abstract hardcore a la Flipper and Butthole Surfers squirted in with 60's psychedelic revival. I myself don't like digging up old corpses, but they might do well in the future so it seems. They have plans to release a single if they get around to it. Enough of the paisley cult, which is very drug-infested these days...

The politics in this country seems to be in a mess, though economically it has been dragging downwards since the post-WWII days: "Australia, the lucky country?" Our Labour government questions that at the moment. There was talk that this continent down under was on its path of becoming a banana republic with its current rate of unemployed and inflation.

On to better things: MASS APPEAL, Sydney's first, and so far best, thrash band around who has managed to do quite a few very good gigs. Their speed, freshness and energy can be linked in the vein of 7 Seconds, DRI and European (mainly Italian) hardcore influences, with lots of tune and very good lyrics. They even do mega-metal speedcore arrangements that beat your brains flat out of your shredded ears. They have recorded a demo and soon will go back into the studio to record some stuff for a 12" EP on their own Deadhead label (through Waterfront Records). Watch out for them!! They are an outfit to be reckoned with. They are also a bunch of nice and friendly guys who are going to change the Sydney scene. Write to them for more info at the address below.

The HARD-ONS released a brilliant single called "Girl in the Sweater" well-produced by Rob Younger (ex-RADIO BIRDMAN), in fact so well they have outdone The Ramones and you get to hear them on the radio (FM stations). They have become very popular, play lots of gigs including the outer suburbs. Get the single!

Now on to bands who just recently got into the "action": BE KIND TO BEAVERS are an anarchic-influenced band in the vein of Conflict, Hagar The Womb and Lost Cherees. No releases to date. DUSK FURROW are almost "oldies", in that they've been struggling for over a year. They recorded some material for an EP, but who knows if it will ever come out. The line-up has been crumbling since December when their bass player left, and the replacement does not seem to fit in right in this strange Amebix/Instigators meets UK Decay and Bauhaus at a freak party. The guitarist Andy seems very pissed off about the whole thing.

Andy also plays in TOYS WENT BESERK, a 5-piece UK Decay/Siouxsie-influnced outfit with a great girl singer and ex-BOX OF FISH and HAPPY HATE ME NOTS member. They are hot and a venture into the studio is planned for the very near future. DUSK FURROW's singer is also active in another band called NUCLEAR DISGRACE, playing bass. They sound like a mixture of Crucifix/Chaos UK/ Civil Dissident/Crude SS meeting Rattus on a gray day. Humor combined with serious issues. SKATE DEMONS FROM HELL thrash the Devil's arse near and still giggle when he spits blood. Includes 2 members from MASS APPEAL. They say they are only a "muck around" band, but they do some really good covers by Misfits, Doggy Style, Offenders. Their bass player runs the Valium Valley.... Finding a Way Out zine, which is quite different with short stories, poems, and other quite interesting bits and pieces. Write for it at the address below. Rise Above is still Sydney's best and most consistent zine, which is packed with domestic and international stuff. Well recommended!

I also do a zine called Days Without Sorrow (In Shadows), which is available now. It features Australian stuff, Rattus, Neurotic Arseholes, Upright Citizens, reviews--available for $1 (U.S.) & 2 IRC's (or stuff to exchange). Oh yeah, I like to mention NO CLASS, a new band to watch out for. Though they lack lyrically (sexist crap!), their music is mind-blowing!

Enough for right now. Hello to all my good friends around the world, especially in Wuppertal, Germany! See ya....one of these days.

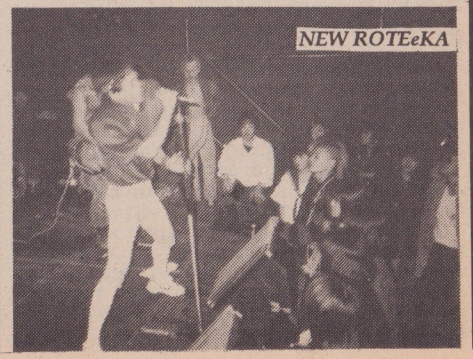
Robert/ c/o Waterfront Records/ P.O. Box A 537/ Sydney So. 2000 NSW/ Australia

JAPAN

As I write this, the Tokyo summit has just ended, and Diana is here with Charles, so it still seems like martial law in downtown Tokyo. The whole shit started when the Chukakuha, Japan's most forceful urban guerilla outfit, fired rockets at various embassies and government guest houses. They promised to disrupt the summit and celebrations for the emperor's birthday. Did they succeed? No, simply to my mind because they announced in advance what their intentions were, thereby creating the beefup of police force downtown. Hence, a big martial law zone, slowing already snarled traffic and killing profits of various businesses in the area. But things should be back to normal and just wearing sun glasses won't be reason to be stopped and questioned. Those wearing t-shirts with anti-government sentiments expressed thereon were stopped and searched along with being questioned.

What happened at the summit? Well for one thing, Nakasone got his arm twisted into declaring Libya to be an exporter of terrorism. No doubt overseas Japanese are now targets. Also, the Russian nuclear disaster? And Russians secrecy about giving info concerning it? What about numerous such accidents in the "free" (read "rich") world, covered up left and right? 'nuff said.

In local news, John quit singing for JUNK SCHIZO, and is now living in Tokyo working for Selfish Music, the same folks that brought us CHAOS UK, and now, numerous slabs of hardcore records at fair prices. I don't really rightly know the future of J.S. so.....



NEW ROTEeKA

The band that has impressed me the most lately is NEW ROTEeKA. For one thing, they are really friendly people and don't have stupid cloned and recloned outfits on stage. But mostly it is their rip-roaring hard punk noise I like! No metal! Just bits of hardcore with Oi about the edges. Speaking of Oi, in Japanese the word "oi" means the same as "hey" in English. So just think of a whole shitload of Japanese kids shouting "Hey! Hey! Hey!" next time you hear those type of Oi tunes.

I can't get the straight shit about GHOUL, but one thing is sure: Masami (vocal) is doing a solo EP from T.P.C. Records. It is not metal at all. Also, new GISM being planned from the sane label, and soon very soon, WARRIORS previously known as ROAD WARRRIORS.

Other bands I've seen about: SHOJYO NINGYO struck me as dull, uninspired post-punkers with offbeat Kabuki make up. Just my own stupid opinion though.

ASYLUM are still kicking about, blunt hard punk meets post-mental mania. Strange to say the least, but good! With new debut flexi out soon.

GASTUNK are reportedly in the number 2 spot of all time best selling indie bands. They used to play blunt but good and tuneful hardcore, but as of late, I really can't listen without feeling sick. What, is metal a fashion nowadays? Not for my tastes particularly. Oh, who's #1? Some band called UCHOTEN who I have never heard of. Odd, very odd.

I promised that I would not slag on LAUGHIN' NOSE this time around, but a few nights ago, they were being interviewed on the tube late at night so I watched a bit. It seems (from their words) that the decision to go major was based on their desire to gain social status. God! I used to really like this band until their music softened up, plus the fact that they simply gave away AA Records, a respected indie label and all. I think COBRA runs said label now. It certainly shows what ideals they had (if at all) were tossed out in the gutter.

Many letters lately thanking me for the big Tokyo tour bit a couple of issues back. Great! I'm really glad it was appreciated! And, in a sort of attempt to carry on with it, I'll tell you about Super Loft Kindo, since I finally got a chance to check it out.

First, to get there, take the Seibu Shinjuku line to Nogata station and hike north. Directions are hard to dictate, so either ask around or get in a taxi. What it is, or rather what it used to be was a factory, but now with soundproofing and PA and all inside, it's a great party barn. Lots of head space and capacity inside, compared to most Tokyo clubs. Outside though, right across the fucking street is a farm, and the one time I was there that farm got littered with empty beer cans and stuff. Just a small part on the patrons' behavior could solve that problem, and a fair-sized trash can. I bet the farmer regularly gets P.O.'ed about the trash. Other problems? Mostly about people hanging around outside, disturbing the immediate neighborhood. Inside though, nice PA, soso monitors, and a stage worthy of all the dives given to it!

Another spot to check out is really right across the train tracks from Boy in Koenji. It's a punk pub, Shelter. I haven't been inside, so check it out for yourself, open 7PM to 4 AM.

In my mail box, I also get enough letters requesting addresses of places, so here they are--although some of the really far off addresses might be wrong due to the totally confusing writing system here. Even my wife, who is Japanese and was born and raised here, isn't quite sure of some of these from Kyushu and the Kansai area. I won't try to elaborate on the writing systems (3 of 'em) too much here, but basically in an average newspaper, over 2000 individual symbols can be found. I'm using 26 basic symbols here to communicate these messages to you now, so imagine having over 2000 to know and use! I can only understand 200 or 300 myself, the most basic ones! Add to all this the fact that most of these symbols have 2, 3 and sometimes more than 4 different readings. Confusion? You bet! But interesting all the same.

So! First off are record shops! Of intense interest to those of you who want to sell, buy or trade records. I have in the past sold records, but I'm now in debt and am not accepting or requesting any more 'til I get myself out of debt. (Buy the comp tape Consumer Blackmail from me and help me out! $5 ppd!)

Let's start in the south and work northward, ok? Down in Kyushu there are 2 shops called Border Line, chain shop. I guess so, and they are shops specializing in the indies market. **Border Line**/ 1-15-19/ Daimyochuo-ku/ Fukuoka-city 810/ Japan, or **Border Line**/ 2 chome 13-24 Asano/ Korurakita-ku/ Kitakyushu-city 802/ Japan.

In Nagoya there are 2 shops I know of: **The Great Rock'n'Roll Swindle**/ Kondo Bldg 3F/ 3-31-13 Osu Naka-ku/ Nagoya-city Aichi-ken 460/ Japan; and **Ebanya**/ Nishi Osu Bldg/ 2-27-30 Osu Naka-ku/ Nagoya-city Aichi-ken/ Japan.

A bit north of Nagoya in Osaka is a shop called Forever Records, and I'm sure of this address since they printed it in English, that is, with these same 26 symbols I'm writing with now: **Forever Records**/ 4-2-3 Yamasaka Higashi/ Sumiyoshi-ku Osaka 546/ Japan.

Before I attack the Tokyo area, I have one address for the northern reaches of Honshu Island: **Record Gallery**/ Sendai Mansion 302/ 2 chome 1-15 chuo/ Sendai-city Miyagi-ken/980 / Japan.

Now for Tokyo, where 80% of all indies get sold in Japan. Why? I think because Tokyo has the largest concentration of indies freaks, and the largest concentration of shops, most of whom do mail order to the rest of the country. So while sales account for 80%, I'd say roughly half of those sales are not sold by mail order. Oh, whatever. **Shinjuku Records**/ Shinjuku Daikan Plaza 756 2F/ 7-5-6 Nishishinjuku/ Shinjuku-ku 160 Tokyo/ Japan; **Fun Records**/ 3-15-13 Nishiogi Minami/ Suginami-ku Tokyo 167/ Japan.

U.K. Edison is probably one of the largest chain indies shops in Japan, with shops located all throughout these islands. Main office is in Tokyo: **U.K. Edison**/ Nishishinjuku 7-15-14/ Shinjuku-ku Tokyo 160/ Japan.

Roughly once a month I get my butt up to Boy in Koenji. While there, I'm told to help bring in hard American thrash. That doesn't exclude the rest of the world they assure me, but the likes of 7 SECONDS, C.O.C., A.O.D, etc. are badly needed here, so get in touch if you're a band, label, or even a distributor. Trades can possibly be arranged, the dude also says, and for a while they were toying with the idea of doing mail order to the world, but one major problem lies in the way: Basically, it involves labels that never re-press the discs, so it would be difficult to keep up-to-date catalogs out since certain really hot discs simply disappear within weeks. Other problems? The fucking $=Y rate is making Japanese stuff expensive!!! NO JOKE! But that also means world-core costs less to import, so check 'em out! **Records Boy**/ Dai 3 Yubinyuku-dome/ Koenji Minami/ Suginami-ku Tokyo 166/ Japan.

Next bit of addresses are for those wishing to buy Jap-core. These are some labels I found, ok? One letter in my mail box asked why so many bands never print their addresses. Well, quite a few do, but I think the problem is that the MRR staff can't read Japanese. Hell, I'm probably just a little bit better at reading this stuff than they are, and it has taken me a while to compile all these so far, constantly using my "kanji dictionary" with listings of over 200 kanji symbols. So give the MRR staff a break. **MCR Company**/ 157 Kamaigu/ Maizuru Kyoto/ 642 Japan; **Uplink Records**/ 2F 2-1-7 Shirukane/ Minato-ku Tokyo/ Japan; **Noise Room Records**/ Yuraku Sou/ 1-25-111 Koenji Minami/ Suginami-ku Tokyo/ Japan; **Wechselbalg**/ 2-19-15-1001 Shibuya/ Shibuya-ku Tokyo 150/ Japan; **Ranchiki**/ Koike Tomonokai/ 7-17-12 Yanaka/ Taito-ku Tokyo 110/ Japan; **Nagomu Records**/ 3-4-15 Higashi/ Shibuya-ku Tokyo 150/ Japan; **T.P.C. Records**/ Harajuku Royal Heights 302/ 6-1-5 Jingumae Shibuya-ku/ Tokyo 150/ Japan; **Dogma & City Rocker Records**/ #303 Aota Bldg/ 3-1-9 Koenji-kita/ Suginami-ku Tokyo/ Japan; **Cage Records**/ Copo Katamachi #601/ 1-1-43 Katamachi/ Toshima-ku Osaka/ Japan; **Merry Records**/ Taro Uchi/ Kameru Bldg 2F/ 43 Kameimachi/ Himegi-city 670/ Japan; **Neo Family Records**/ Yamamoto 3-13-12/ Megirodai Hachioji 193/ Japan; **R.B.F. Records**/ Takada Mansion 206/ 2-33-11 Honcho/ Kichijoji Tokyo 180/ Japan.

Woah! I'll stop there. Really though, there are many more shops, bands and labels to contact, but at the risk of this report becoming a directory, I'll stop there. I will of course be passing along any new addresses I find in the future, along with news of places to go. Quite briefly, bands like The LOODS can be contacted thru R.B.F.... NEW ROTEeKA, HYDRA thru Neo Family... C.O.P., WARRIORS thru T.P.C.... MERRYGOROUND thru Merry Records or Cage... HONEY DEEP WET thru Cage... AUTO MOD, SADIE SADS thru Wechselbalg. Most Kyoto bands such as FUCK GEEZ, The SADIST thru M.C.R. Co. GHOUL thru Noise Room. Will anyone write back? I'm not sure, but give it a try.

That's it for now-- Roger Armstrong/ 1416 Midorigaoka, Zama-shi/ Kanagawa-ken 228/ Japan.

P.S. C.O.P. broke up, and I left NO LIP as drummer. Reasons for this vary, so out of the ashes will hopefully be something good. Any letters for NO LIP should be addressed to: Akira Fukuda/ Kitazawa-sou 18/ Kitazawa 3-20-10/ Setagaya-ku Tokyo/ Japan.

And like I said before, I got myself into debt but I do promise to pay off all that I owe. If you have waited long enough for a letter from me, how about dropping me a polite little postcard to remind me. In the meantime, send no records for sale or trade until I say I'm in the black. OK? Thanx for your tremendous patience and understanding.

Do you like 60 Minutes of music for $4? *Do you like* U.S. HC? *Do you like* International HC? We've got 24 hours of it; 170 bands/15 countries waiting for your ears. Any 5 for $17. Half the tapes are already newly remastered. Most tapes on TDK or Equivalent. **KML Tapes (Pensacola, FLA) is also distirbuting some BCT's. THANX, VIK.**

SEE MRR PHOTOZINE AD FOR OUR FULL 24-TAPE LISTING AND INFO.

We'd also like to apologize to all bands who have sent tapes in the last 8 months, since we're trying to do more projects the Comps have been held up. We are trying to do our best.

B.C.T. NO. 26 - INSTIGATORS "LIVE 86"/$3.00

Finland - USA Joint Tape

BCT # 21 - KAAOS II $3

ENTROPY-SPASTIC RATS-CAUSTIC DEFIANCE

MASSACRE-PRAVDA-POLIISIVALTIO

We can't keep this shit up, thou$ands in debt. Help us someday break even while geting your ears kicked. Try some of these tapes or the LP. And if you've just never actually gotten around to finding out what BCT is all about; Perhaps it's time to write, **free catalog.**

WORLD HC DIRECTORY will be available in July. Lists of contacts for gigs, bands, radio stations, zines, distibuters, shops, labels, & other HC Independents, as well as a *compiled* complete 'How To' section + large 'Under the Soviet Shadow' Eastern Bloc report (freshly radiated). Full Info in next month's ad.

INDIGESTI *(from Italy)* **Will be touring the U.S. from** *Aug.1 to Sept.5.* **Bands:** are you touring then? *Give us a Call.* **Gig Promoters:** interested in doing a show ? *Call.* We're still looking for a Van or any large vehicle as well as a few Marshall Amps; so if you in a position to be of any help whatsoever then *give us a call(after 5PM,on Weekends,or whenever)* and let's talk about what we can do make the tour a great thing for everybody. Also, anybody with info on how other foriegn bands' tours are coming Let's exchange info,ok? **We'll releasing the great INDIGESTI LP with a new cover as soon as we get the cover**(already got the MasterTape).

Christopher 619-586-1265.

Look for Instigators and Detonators Tour this August. One shot time to see this English and the Italian Band.

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SOMEDAY if [illegible]

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THRASHER

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An offshoot of Bill Board's Depression mag, Skate Depression is a non-skate photo skatezine with well-written scene reports, music coverage and more. The printing quality is way above par, overall it's worth checking out. "...More people skate and the tricks are getting more complex and flashier. Without the Walsh quarter-pipe and curb chunk we'd still be in the [illegible] stage..."

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THIS IS JUST THE BEGINNING!

FOR BOOKING INFO, ETC -
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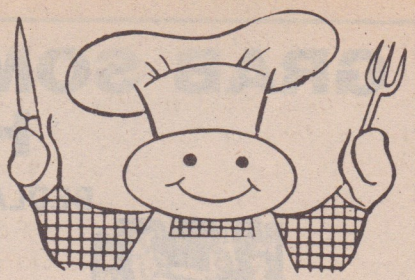
333 WATKINS LANE
BATTLE CREEK, MI 49017
(616) 964-6914

W!



the Fabulous Fondas

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GangGreen

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4 New Brunswick NJ Court Tavern
5 Allentown PA Caddy Shack
6 Stamford CT Anthrax
7 New York NY The Cat Club
8 Montreal Canada Rising Sun
9 Toronto Starwood
10 Detroit MI Traxx
11 Cincinnati
12 Milwaukee WI C-Club
13 Chicago IL Metro
14 StLouis MO Turner Hall
15 Lawrence KS The Outhouse
17 Tucson AZ The Backdoor
18 LongBeach CA Fender's Ballroom
19 San Francisco CA On Broadway
20 Fresno CA K of C
22 SanJose CA
23 San Francisco CA The Stone
24 Bakersfield CA
25 Hollywood CA Club Lingere
26 L.A. TBA
27 Phoenix AZ Metro
29 Amarillo TX
30 Dallas TX Twilight Room

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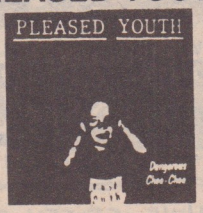

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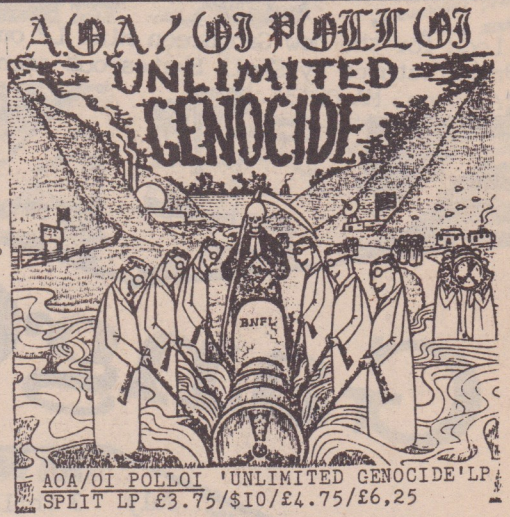

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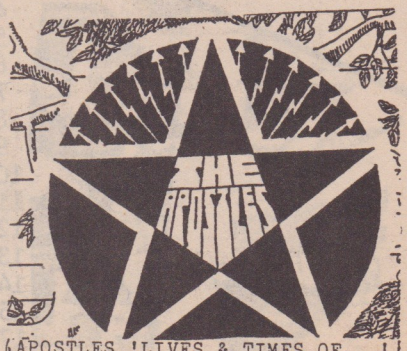

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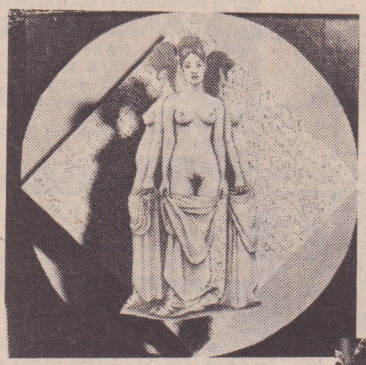

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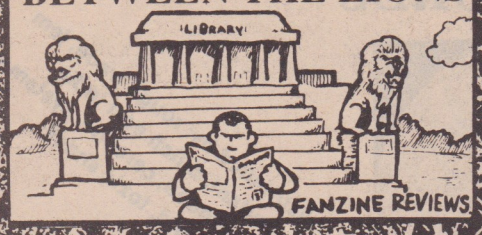

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Samhain, Diatribe, editorials, opnions, photos, reviews
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BAD LUCK #1 / $1.75 & 60¢ postage
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7 Bride Hill Dr. / Hampton NH 03842

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8 1/2 x 11 - glossy - 44 pgs.
Butthole Surfers, The Damned, Soul Asylum, articles, reviews, opinions, photos, art
P.O. Box 3877 / Berkeley CA 94703

THE TOUR

5 SST bands (at the time) in a straight live shoot by Target Video at the Stone, March 1, 1985. 10-15 min. each of SWA, SACCHARINE TRUST, MEAT PUPPETS, MINUTEMEN, and HUSKER DU. Bands/song titles identified by on-screen graphics. Approx. 1 hr. 20 min., color, good quality footage, sound, and packaging, printed paperstock case.
(SST/ POB 1/ Lawndale, CA 90260)

FLIPSIDE VIDEO #8

Another entertaining video compilation from the Flipside folks. Featured bands are DOGGY STYLE, PLAIN WRAP, CIRCLE JERKS, AGRESSION, ASEXUALS, ENTROPY, MARGINAL MAN, DETONATORS, and AGNOSTIC FRONT, each performing 2--3 songs live. Approx. 1 hr., color, quality footage and packaging, good to excellent sound, printed cardstock box.
(Flipside / PO Box 363 / Whittier, CA 90608)

GG ALLIN & THE SCUMFUCS

See GG crawl around on a dumpster. Watch him roll around on the ground in broken glass and get dirty. Hear him say "fuck", "shit", and "cunt" a lot. Observe him inserting a bottle into his anus. About 12 "songs" in all, playing in the background while GG and his "band" lip-sync all your favorites behind a graffitti covered building. Thought-provoking "interview" with GG interspersed between "songs". Approx. 30 min., color, very rough production quality, AM transistor radio sound, xerox paperstock case covered with quotes about GG.
(GG Allin/ POB 54/ Hooksett, NH 03106)

GREAT ROCK 'N' ROLL SWINDLE

Released in 1980 to a very limited theatrical run, this satirical documentary of the SEX PISTOLS' rise and fall is now available on videotape. Entertaining animation and classic live footage are the highlights here as the film sidetracks frequently into peripheral matters that slow things down considerably. Approx. 1 hr. 45 min., color, movie quality footage and sound, color xerox of movie flyer used as cover, plastic case.
(Available thru Target Video/ 678 South Van Ness/ SF, CA 94110)

REVIEWERS
(JB) Jeff Bale
(MB) Murray Bowles
(Dog) Dogtowne
(WG) Walter Glazer
(Pus) Pushead
(RS) Ruth Schwartz
(SS) Steve Spinali
(MS) Martin Sprouse
(TY) Tim Yohannan

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for radio airplay). With tapes, only one copy is necessary, but it must be a "for sale" tape to be reviewed. The address is: Maximum Rock'n'Roll
P.O. Box 288
Berkeley, CA 94701

OOPS! ALERT

Aside from the plethora of typos we like to insert in various reviews in order to keep your English skills at peak form, another error occurred in last month's review section that we wanted to clear up.

The WASTED YOUTH LP Dog critiqued was indeed not an LP, but was clearly marked a 12" on the cover. We'd like to apologize to the band for the mix-up, and wish them the best of luck on their re-forming.

If Dog does that again, I'll make sure he gets punished.
Steve Spinali, Record Review Editor

North America/ North America/ North America/ North America/ North America/ North America/ North

A CHILD'S TRUST IN GOD - "Star Spangled Banana" cassette

A pretty hot effort here. These wild Iowans unleash a harsh, driving thrash attack with social and political lyrics. The mushy production is a setback, but this is worth investigating. (WG)
($3 to 1117 44th St., Des Moines, IA 50311)

BIG BLACK - "Earth Atomizer Let's Go!" LP

I love BIG BLACK and this LP is no exception; the only qualm I have is that a couple of these songs sound so much like the BUTTHOLE SURFERS that they should've declared an ode to them so as not to be called plagiarists. Still, this material is strong in melody, rhythm, lyrics, and production. Classic songs as always. (RS)
(Homestead, P. O. Box 570 Rockville Centre, NY 11570)

BORN WITHOUT A FACE - "The Unbecoming" EP

Great, rawly produced four-song EP from this abrasive band. The guitar is at full blast and grinds away at mid-tempo with a demanding floor-trembling sound, when mixed with the notable vocals and one-two-one-two drum beat. A powerful release. (MS)
(2558 Borglum, Grand Rapids, MI 49505)

BRAIN DEAD - "The Brighter Side of Life" LP

Though there's nothing new musically, this mid-tempo hardcore platter is well done, has clean (perhaps a bit too much) production, really audible vocals, and really good lyrics. Always glad to see a good band emerge from mid-America. (TY)
(1806 Frankfurt Ave., Louisville, KY 40206)

CIRCLES - "The Defenestration of Prague" cassette

Althought these dudes are pretty sedate compared to modern HC outfits, they play some enjoyable twangy garage punk. The lyrics dwell on personal and political matters and "War Heroes" is destined to be an underground classic. (WG)
($2 to Circles, c/o Ken Kurson, 4055 Michelline, Northbrook, IL 60062)

CONTRABAND - "Girls of All Nations" LP

This intriguing album contains textured and highly varied guitarwork and an emphasis on good songwriting I found refreshing. Not all the songs are memorable, but there's a poppish edge to CONTRABAND's best songs, combining mid-tempo punk with harmonic vocals to make for an LP that grows on you. Good, solid release. (SS)
(Que Lell Records, 11 Elliot St., Norwalk, CT 06855)

DAG NASTY - "Can I Say" LP

Tight musical compositions plunges headlong into some serious topics of personal beliefs. A few good riffs that harmonize rather well and keep a steady pace as vocalist Dave Smallee croons his way with such an exceptional flavor. This man's voice makes the record. He has a craft with his voice and uses it so well, the A-plus of this slab. (Pus)
(Dischord Records, 3819 Beecher St. NW, Washington, DC 20007)

DAS DAMEN - 12"

Traces of HUSKERS meets '70's rock, containing many of the excesses (long, drawn-out songs, self-conscious structures, etc.) that made that kind of music so unbearable and necessitated punk in the first place. (TY)
(Ecstatic Peace Records, 77 Bleecker St #1211, New York, NY 10012)

DANNY & THE DOORKNOBS - "Poison Summer" LP

Here's a new group formed from members of the URINALS/100 FLOWERS and the LAST. It's a stupid name, but it's one of the classic slow, summer psych/garage records. Neat clear vinyl and there's a 7" out there by these guys with only 300 pressed. Collectors? (Dog)
(Old Scratch Records, no address)

DEAD SILENCE - 12"

Driving, angry mid-tempo punk with rhythmic, distorted, upbeat sound blended with good singalongs a politically minded lyrics. Several treats show up on this, as some memorable basic guitar and vocal arrangements make a very loud release from this band that do not live up to their name. (MS)
(Unclean, P. O. Box 725, Sand Springs, OK 74063)

DOGGY STYLE - "Live at Sun City" 1/2LP

A one-sided "live in the studio" LP, pressed on green vinyl with an etching pressed on the flip. A good slice of these enjoyable guys, funk and punk, a treat. (TY)
(Flipside, P. O. Box 363, Whittier, CA)

DOGMATICS - "Everybody Does It" 12"

Half the tracks here are really listenable garage rock'n'roll, while the rest tend to be too rockabilly-ish or poppish in derivation for me. Obviously, they've got power and roots, but I hope they don't get stuck in the past. (TY)
(Homestead Records)

DWARVES - "Horror Stories" LP

This band recorded one LP under the name SUBURBAN NIGHTMARE, and I recall it being fun and just a little on the snotty side. With this release, they get down and dirty with their hard-driving garage/grunge punk. Some great covers of bands like CALICO WALL, AVENGERS, and LARRY AND THE BLUE NOTES. This puppy smokes. (Dog)
(Bomp, 2702 San Fernando Rd., Los Angeles, CA 90065)

END - "If You Still Believe It" EP

A little too weird for my tastes. Starts out with catchy SoCal punk but, hey, what's with all these goofy Top-40 keyboards? It's too bad, because the words don't really anything and in the end (geddit?) the music doesn't either, just a musical candy bar. (Dog)
(IM Productions, Suite 109-222, 15466 Los Gatos Blvd., Los Gatos, CA 95030)

FALSE LIBERTY - "The Zoo Is Free" cassette

Dizzying whirlwing thrash not unlike DRI. I'd love to see these hyperactive spastics live because they're tight and powerful as fuck. A searing release. (WG)
($2 to False Liberty, 15528 12th Ave.NE, Seattle, WA 98115)

FEAR ITSELF - cassette

Does "horror thrash" exist? If so, FEAR ITSELF play it well, complete with metallic tinges and spooky lyrics. This contains ten cuts of whizzing thrash with slower rockin' parts, resembling ATTITUDE ADJUSTMENT. Don't be afraid to buy this tape. (WG)
($4 to Phantom Records, P. O. Box 39275, North Cont. Sta., Charleston, SC 29407)

FRONT LINE - "Outside Your Window" EP

Now here's a young punk band from San Jose who has a good sense of melody and write some pretty catchy thrash in the style of SOCIAL D or D.I. Even though they have one of the stupidest, immature covers I've seen in a long time, I think they have a future. (Dog)
(IM Productions,Suite 109-222, 15466 Los Gatos Blvd.,Los Gatos, CA 95030)

GUILT PARADE - "Animals that Talk like Men" cassette

Intense innovative thrash and HC with a CRUCIFUCKS-ian edge. Hot music and great hilarious lyrics and clean production and a good amount of experimentation equals a fucking cool band! This should be a record. (WG)
($4 to Guilt Parade, 307 Wright St., Fredericton, New Brunswick, CANADA E3B 2R3)

LAST SACRIFICE - "Acid Rain Dance/Suspended"

The A-side is a rapid paced tune that combines the charm of early PENETRATION with UXA's power -- both female vocals. The flip is very POISON GIRLS like. Whoops, just noticed that this should be 33, not 45. Still okay, but now it's a male vocalist sorta STOOGES-like and not nearly as fun. Oh well. (TY)
(Valis Records, P. O. Box 492 Kenmore Station, Boston, MA 02215)

LAUGHING SOUP DISH - "Teenage Lima Bean/Rainy Day Sponge"

Neo-psych from Mammoth Beach, NJ, and judging from the photo they're not too ashamed to whip out the old paisley. Truthfully, this isn't so bad -- nice mix of fuzz guitar and droning hypnotic vocals. And the flip has one of the best sounding SMALL FACES rip-off ever. Very enjoyable, thank you. (Dog)
(Voxx/Bomp, 2702 San Fernando Rd., Los Angeles, CA 90065)

LEGION OF DOOM - cassette

This outfit whip up a cool batch of fast, driving punk with a dash of metal guitar thrown in. All seven songs are undeniably tight and powerful with sociopolitical lyrics, making these dudes a blazing unit who deserve your attention. (WG)
(Chris Dodge, 1053 Regency Knoll, San Jose, CA 95129)

LETHAL GOSPEL - "Martian Whores" LP

This band has been one of San Francisco's premiere doom and gloom bands for years and this new LP deserves some notice. They haven't completely eliminated the gloom, but they have become much more musical and the arrangements shine over and above previous material. Some great rockers here and a variety of styles, instruments, and lyrical material. (RS)
(Salmon Eye, P. O. Box 410099, San Francisco, CA 94141)

MANIMALS - "Blood is the Harvest" EP

This group is chillingly similar to the MISFITS, even down to the creepy stage look and gorefilm lyrics. They still manage to blend it with a hard-driving, and cleanly recorded hot records -- something the MISFITS always lacked was production. So, if SAMHAIN doesn't do it for you and you still need that hit of gore, these guys are your find. (Dog)
(House of Pain, P. O. Box 16742, Rocky River, OH 44116)

MIGHTY SPHINCTER - "The New Manson Family" LP

At first, I thought there was something different about this band and I couldn't put my finger on it. More metal? Slower? More doom and gloom? More rock? Well, yeah, all of the above and produced by ALICE COOPER. Very gothic, slow, tired, and staid. Are the '70's back or were they here all along? Yawn. (RS)
(Placebo Records, P. O. Box 23316, Phoenix, AZ 85063)

NO FRAUD - cassette

A great, consistent tape of rapid HC not unlike POISON IDEA or JERRY'S KIDS, while still maintaining some identity. Good lyrics, clean production, and lots of songs make this a necessary addition to your collection. (WG)
($3 to No Fraud, 475 Fox Glove Rd., Venice, FL 33595)

PHANTOM OPERA - 12"

This band is one of the new "eclectic" post punk outfits that seem to be pouring out of SoCal. They mix punk power and intensity with other genres, borrowing from hard rock, funk, etc. This one works better than many I've hard, though I'd like to see more of these bands harken back to early punk's appreciation of economy in length of tunes. (TY)
(New Alliance, P. O. Box 21, San Pedro, CA 90733)

PHANTOM TOLLBOOTH - "Valley of the Gurangi" EP

This band has been compare to the MINUTEMEN in previous tape reviews here, but on two or the three cuts here they remind me more of the No Wave postpunk, while the title track is more in the eccentric pop vein. (TY)
(Homestead Records)

PLEDGE OF RESISTANCE - cassette

Good old punk with rebellious lyrics kinda like TOXIC REASONS. While this seems rather basic, PLEDGE OF RESISTANCE have a good bit of rockin' energy. (WG)
(Chris Sheridan, Box 132 Back Rd., Dover, NH 03820)

PREVARICATORS - "Jihad" EP

This strong release shows this Virginia band at their' near best: distictive vocals blend with flailing, rockish punk on the four songs here, of which the title track seems the most memorable. Production is hot, making for a ripping release. The only drawback is the sporadic guitar leads. (SS)
(Bunker Records, BP 111, 38001 Grenoble Cedex, FRANCE)

PUSSY GALORE - "Groovy Hate Fuck" EP

In this day of slick releases this may seem pale. But this band is pure garage aesthetic in both sound and words. This is dirty rock'n'roll and as dirty as it gets, too. You may be offended by "Just Wanna Die," "Pussy Teen Power," "Cunt Tease," or "You Look Like a Jew," but I say that these guys get four stars for bravery. (RS)
(Shove Records, 3044 "O" St. NW, Washington, DC 20007)

SEIZURE - "All Hail the Fucking System" EP

Four tunes that are centered around a very catchy, steady, pounding beat and a nice guitar buzz. The lyrics deal with simple political statements but remain interesting, which is complemented by the deep-throated vocals. Good stuff. (MS)
(Incas Records, 272 Benham Ave., Bridgeport, CT 06604)

7 SECONDS - "Walk Together, Rock Together" LP

This new English pressing of the infamous 12" contains all the original tracks , and on the flipside there are six previously unreleased and one new song all which were recorded live. The sound quality is fair for a live recording and it sounds very much like the vocals were overdubbed and if that's the case, the whole side loses credibility. (MS)
(BYO, P. O. Box 59, London, N22, ENGLAND)

SLOPPAGE - "Soylent Slop" cassette

One whole hour of droning FLIPPER-ish noise. I can get into SABBATH dirge to some extent, but this is just plain boring. The only asset is the short length of the songs. (30 in all). (WG)
(Artistic Distractions, 2265 W. St. Paul, Chicago, IL 60647)

SOCIAL UNREST - "Before the Fall" LP

I'm impressed. This band has been around for ages before finally spewing out a great debut LP last year. This time, they've decided to scrap a lot of old tired ideas in favor of stretching out lyrically and musically. There's a fuller, inspired sound here without seeping into a pap wimpiness. Good. (Dog)
(Libertine Records, P. O. Box 3877, Berkeley, CA 94703)

SUN CITY GIRLS - "Grotto of Miracles" LP

The GIRLS are off in many tangents and can be a little boring but they are still provokative. Here they have depressing psychedelia, to lounge music to ethnic accents in to the true LSD freak-out. Very musical, poetic, downright pretty, distinctively ugly, the great acid experience, or background music. (RS)
(Placebo Records, P.O. Box 23316, Phoenix, AZ 85063)

TRIAL - "Moments of Collapse" LP

This LP is a long time coming and they've come a long way since their single. It's really easy to hear the JOY DIVISION in them and lots of it. But the production and rhythm sections are hot, the continuity flowing, the words integrating so that recognizing that distinctive sound becomes secondary. Dark, poetic, and proficient. (RS)
(Communication Syndicate c/o Rough Trade, 326 6th St., San Francisco, CA 94103)

URGE OVERKILL - "Strange, I..." 12"

Dare I say there's a Chicago "sound" gelling, epitomized by a powerful punk approach to post-punk (BIG BLACK, NAKED RAYGUN) and joining their vinyl ranks is URGE OVERKILL. Big bass and drum sound, loud production, and cryptic lyrics are the ingredients. Of the five tunes, 2 appealed, 3 didn't. (TY)
(Ruthless Records)

VARIOUS ARTISTS - "Connecticut Fun" LP

This 28-song comp is made up from the likes of 76% UNCERTAIN, YOUTH OF TODAY, LOST GENERATION, VATICAN COMMANDOS -- 13 bands in all. The music ranges from powerful thrash to melodic late '70's punk to hard-edged rock. Production is consistent, resulting in a fairly good sampler of what the CT scene has to offer. (MS)
(Incas Records, 272 Benham Ave., Bridgeport, CT 06604)

VARIOUS ARTISTS - "Expo Hurts Everyone" EP

A one-off "instant record," this EP is dedicated to exposing the scam of the Vancouver Expo and its effects on those who aren't just profiting off of it. MECCA NORMAL, RHYTHM ACTIVISM, and another band do folk or dirgy noise, while DOA does a CREEDENCE-like tune, "Billy and the Socred." A timely release. (TY)
(No address, CANADA)

VARIOUS ARTISTS - "Big City - The First Three" LP

A reissue of the first EP's on Big City Records. If you don't have them, you're safe by snagging this because of the great tracks by REFLEX FROM PAIN, VATICAN COMMANDOS, ARMED CITIZENS, CIA, SAVAGE CIRCLE, ULTRAVIOLENCE and others. (Dog)
(Big City Records, 2329 Vance St., Bronx, NY 10469)

VARIOUS ARTISTS - "Hanging Out at Midnight" LP

Various pop-punk and folk rock bands with neo-60's flair. The bulk are 50/50, but there are at least three real standouts, coming from the MIGHTY MOFOS (formerly the HYPSTERS), the WIND, and the CAVEMEN. (TY)
(Midnight Records, Box 310 Old Chelsea Sta., New York, NY 10011)

VARIOUS ARTISTS - "Love Dolls Super Star" LP

Clearly half of this soundtrack LP stars the LOVEDOLLS, who seem to mainly to do the vocal tracks (sounding like the RUNAWAYS), and backed by the likes of REDD KROSS, SWA, PAINTED WILLIE. Remaining tracks star BLACK FLAG, DK'S, GONE, MEAT PUPPETS, SONIC YOUTH. Fun, in a Hollywood sort of way. (TY)
(SST Records, P. O. Box 1, Lawndale, CA 90260)

VARIOUS ARTISTS - "Shot Heard Round the World" cassette

A politically inspired comp, this one contains such bands as LIFE SENTENCE, GROUP OF INDIVIDUALS, BORN WITHOUT A FACE, RAPED TEENAGERS, and many more. A really worthy project, plenty of good music, and lyrics that matter. Especially liked the Missouri band, LIKE A HORSE. (TY)
($3 to David Koenig, 200 E. Price St. #B, Linden, NJ 07036)

VARIOUS ARTISTS - "Songs We Taught the Cramps, Vol. 1" LP

A fine idea, a compilation of original tunes that the CRAMPS have covered over the years. Both '50's and '60's songs, there are either whole songs covered, or songs the CRAMPS took the lyrics from or took the instrumental licks from. Given the huge amount of songs the tasteful CRAMPS have copped, we can look forward to Volume 5 in no time. (TY)
(Midnight Records, P. O. Box 390 Old Chelsea Station, New York, NY 10011)

VARIOUS ARTISTS - "There's A Method to Our Madness" LP

A great collection of mostly unreleased tracks from North American bands like LUDICHRIST, DISORDERLY CONDUCT, SACRED DENIAL, ASSAULT, PSYCHO, and many, many more. There are a few speedmetal riffs here, but the common denominator is speed. Aggressive speedthrash attack. (MS)
(Phantom Records, P. O. Box 39275, North Cont. Sta., Charleston, SC 29407)

VELVET UNDERGROUND - "Another View" LP

Not anywhere as amazing and explosive as the recent VU release of similarly unreleased VELVETS material, this new batch contains a few moments of wonder. A studio version of "Real Good Time Together" is decent, the ridiculous "Ferryboat Bill" is a treat, as is the original version of "Rock and Roll." The real standouts, though, are the the instrumental version of "Guess I'm Falling in Love" (a pounding experience) and version two of "Hey Mr. Rain" that contains some awesome John Cale viola noise. Again, a must for VELVETS maniacs, if only for the clean production of all those bootleg versions you've had to strain through. (TY)
(Polygram Records)

VERTEBRATES - "Near Water/Lust>Money..."

Strange rock with a flanged vocal chorus and a good guitar progression makes for an interesting and oddly enjoyable A-side, which reminds me of a rockin' POPE PAUL POT or RESIDENTS. The flip fares less well. (SS)
(P. O. Box 690, Orange CT 06477)

International/ International/ International/ International/ International/ International/ International/

AOA/OI POLLOI - "Unlimited Genocide" split LP

A mass exhiliration of fast melodic thrash with a flare for noisy guitars all wrapped up the complete raw package greets you to the latest COR split effort. Sturdy and blasting with all might, both bands peel off a collision of chaotic riffs. AOA storm wildly at a rapid pace, while OI POLLOI push a sonic wave of harmonious velocity, fast and fun. (Pus)
(COR Records, Box 333, 37 Stokes Croft, Bristol BS2 3PY, ENGLAND)

ANTI-SYSTEM - "A Look at Life" 12"

Throbbing, pounding mid-tempo guitar-driven anarcho-punk that occasionally lunges into fourth gear, or goes into metal second. Five long songs, lots of power s well as repetition. Good lyrics, as always. (TY)
(Reconcile Records, ENGLAND)

ANGRY RATS - "Wart" EP

On their first solo release, this band plays slow, plodding, early style punk with a post-punk twist. Really stark and subdued but after a few listens even the seemingly boring songs sound melodic and catchy to me. And I haven't heard anything as catchy as "New Clear War" since the OUTCASTS' or CRISIS' heyday. (RS)
(c/o Aline Richard APMC New Wave BPG, 75482 Paris, Cedex 10, FRANCE)

APOSTLES - "Lives and Times" LP

This LP brings together a good deal of APOSTLES material that is no longer available elsewhere. The songs are diverse stylistically, Side A being more experimental, but they all share a primitiveness that is irrepressible. The lyrics remain provocative, if not always logical and free of contradiction. Recommended. (JB)
(COR c/o Apostles, Box 4, 136 Kingsland, High St., Hackney, London E8 ENGLAND)

BARN AV REGNBUEN - "Det e Kje Nakka..." EP

A hot new Norwegian thrash release. It's no secrey that I am totally bored with generic thrash these days, but this release rises far above the 1986 standard by virtue of its exceptionally tight instrumentation, outstanding bass playing, and hooks. It is also raw in that cool HEADCLEANERS way. (JB)
(X-Port, Mandelsgatan 1, 0190 Oslo 1, NORWAY)

BLYTH POWER - "Junction Signal" 12"

This is just as good as the British pop we all used to love before hardcore became fashionable. Three superior guitar pop ditties are here: the distinctive lyrics, delightful hooks, and unusual almost-archaic arrangements are clearly done with care. Even better than their fine debut release; "Sordid Tales," with its surfy guitar, is especially appealing. (SS)
(All the Madmen, 96 Brougham Rd., London E8 4PB, ENGLAND)

C.N.T. - "Mitaleja" EP

I found myself getting caught up in the dynamic thrash of C.N.T. -- hot guitars, passionate vocals, the typical Finnish speed attack -- so much so that the intrusion of speedmetal licks bothered me all the more. Too bad; otherwise, it's a cool record. (SS)
(P. O. Box 131, SF-24101 Salo, FINLAND)

CAS PRAWDE - "Last Hour of Warning" EP

CAS PRAWDE is one of those bands with a upbeat punk attack, abetted by riffy song structures, but without much in the way of hooks or memorable tunes. The power's okay -- where's that added punch that wants to make me listen to it again? (SS)
(E. Boonacker, Raadhuisstraat 20, 1961 SE Heemskerk, HOLLAND)

CELIBATE RIFLES - "The Turgid Miasma of Existence" LP

It's taken me a long time to like these Aussies, but this one has finally sunk in. This band has the traditional rock'n'roll a la BIRDMAN/SAINTS sound but with their own poetic style in both rockers and ballads. Great production, inventive arrangements, and topics ranging from world view to personal view. A fine release. (RS)
(Hot Records, c/o Rough Trade, 326 6th St., San Francisco, CA 94103)

CHAOS UK - "Just Mere Slaves" 12"

The boys went a rampaging in Japan, shocking the minds with their chaotic fits and recorded some new smoking tracks that send quake waves throughout Japan. Great straightforward bites of feedback and distortion in the crazed tradition meet you with the four new bits on side A. Side B was recorded live at one of the Japanese crunch shows. (Pus)
(Selfish Records, JAPAN)

COBRA - "Wrong Way/Don't Suicide"

The A-side is a good mid-tempo punker, catchy, etc. This flip is a ballad, rock a la LED ZEP, and unbearable. (TY)
(AA Records, JAPAN)

CRASS - "Best Before" 2LP

An outstanding compilation of CRASS material most of which is taken from past singles. But there are three previously unreleased songs that document the bands musical growth. Recorded interviews and conversations are included, as well as a complete lyrics booklet that contains an essay about he band's history. Overall, very inspiring and highly recommended. (MS)
(Crass Records, P. O Box 279, London, N22, ENGLAND)

CULTURE SHOCK - cassette

Ten songs from a new band made up of members from the ruins of Wessex punk bands, the outstanding one being Dick from the SUBHUMANS on vocals. The band surrounds itself with a strong reggae punk/ska sound that is based on flowing melodies and very catchy rhythms. Very refreshing and interesting without making compromises. (MS)
(Bluurg, 2 Victoria Terrace, Melksham, Wilts, SN12 6NA, ENGLAND)

DAMAGE - "So Much Words" EP

This five tracker displays this Finnish band's adeptness at mid- to fast-speed hardcore with rockin' vocals and sizzling production. None of the songs stand out, but the energy and power abound on this record. (SS)
(Damage, no address)

DESECHABLES - "Burn Servicio" LP

Quite interesting. CRAMPS-like at times, real grungy sounding stuff, but quite primitive yet produced. Femme vocals lead the way for raunchy blues, rock'n'roll, and punk. (TY)
(3 Cipreses Record, c/o Clara del Rey 27, 28002 Madrid, SPAIN)

DISATTACK - "A Bomb Drops..." cassette

This four song demo brings to mind larger English bands like DISCHARGE and SACRILEGE. The punchy music is suitable for headbanging and the lyrics are suitable for brainbanging. Good job. (WG)
($3 to Disattack, 24 Duncansby Drive, Bromborough, Wirral, Merseyside, L63 0NY ENGLAND)

EXTREME NOISE TERROR - cassette

The sound ripped my teeth from their gums as my mouth gaped open wide in astonishment as to the full front ferocity of extreme power smashing my face. This is the best new blast of damaging explosions to rock the brainwaves, as an assault of growling vocals bark over a maniac lashing of speedy thrash pushed in with raw, loud distortion. (Pus)
(Manic Ears, Box 666, Full Marks Bookshop, 37 Stokes Croft, Bristol BS1 3PY, ENGLAND)

FLESH AND BONE - "Graveyard/Temptation Inside Your Heart"

The A-side is a harmless little ditty, power pop with a little guts, but the B is a neat cover of a VELVET UNDERGROUND tune, of their poppier numbers that's beefed up a bit here. Okay. (TY)
(Palestinastr. 91B, 3061 Rotterdam, HOLLAND)

FROHLIX - "Under Grosster Fehler" EP

Two of the four tunes are pretty decent '81 style Britpunk, while the other two songs have a trumpet added, which adds a goofy feel, sort of like HERB ALBERT gone punk. (TY)
(Florian Schuck, Raindorferweg 8, D-8500 Nurnberg 60, W. GERMANY)

GRB - "Estoy Tan Contento" EP

An offbeat mixture of melodic mid-tempo awkward punk and hyper-speed thrash accented with heavy Spanish vocals. Tempo changes are quick, powered by demanding, clever guitar licks. Seven songs that are kept to a fast pace and a potent foreign hardcore feel. (MS)
(Apdo 96004, 08080 Barcelona, SPAIN)

GAI - "1981-1985" cassette

Obviously influenced by the noise kinds of the UK, GAI run with deadly barrages of distorted thrash, crazed with a total no holds barred approach. This is a collection of GAI tracks and the transition into the SWANKYS (which they become, since both bands shared the same members). A multitude of mayhem!! (Pus)
(No address)

GOMESS - "Unaffected Nation" 8"

Early BLONDIE sound with plastic female vocals and a decently powerful pop-punk band. Vocals ruin it all. (TY)
(RBF Records, JAPAN)

KNALLSCHOTEN - "Keiner von Uns" EP

Fast-paced singalong punk from Germany. I enjoyed the energy and style (as well as the interesting arrangements); I can't say I was altogether blown away by the tunes. I'm certain that an understanding of the lyrics would have helped in this case. (SS)
(Pizza Haracic, Steenwisch 20, 2000 Hamburg 54, W. GERMANY)

KENZI - "Oh! My Cat" EP

More pop-punk with powerful guitar and drums from KENZI. An early UK punk sound on all three tunes, all quality. (TY)
(Trip Roll Records, JAPAN)

KRAPOTKIN - "Forradaren" EP

An interesting new Swedish band. KRAPOTKIN have a heavy guitar attack, and the song structures are quite diverse. "Vallum" is too slow, "Temor i Teheran" is too arty, but the EP is saved by the title track, which has a rougher sound, a driving beat, and a great hook. (JB)
(Studio Otukt, c/o C. Edgren, Granitvagen 59A, 18363 Taby, SWEDEN)

LSD - "Jast Last" EP

Intense shouting damaging these vocal chords raunch out a wailing voice over an extreme beset of raw unrelenting guitar buzzing with crackling fury. Yet it breaks into a few acoustical type riffs, then the madness explodes, the members fully delivering a mayhem so true to hardcore. (Pus)
(No address, JAPAN)

LOODS - "Loud Machine" 12"

A pic disc 12" in a regular color cover, and the weirdness doesn't stop there. There's one "normal" punk tune, one change of pace thrasher, one BLURT-type raver, and then a bizarro mix of that same title song. Quite a treat. (TY)
(RBF Records, JAPAN)

M.O.G. - "Radio Rock" EP

This very strong release almost seems like a Dutch version of DIE KREUZEN, with the emphasis on high speed thrash and the occasional guitar squiggles (and sometimes more than squiggles). I liked several of the tracks here, which at their best, seem to combine all of the elements. Recommended. (SS)
(P. O. Box 1245, Leeunwarden, HOLLAND)

MAHO NEITSYT - "Vitustakos Naista Tietaa?" EP

Gruff, rough vocals set to pounding classic punk. Four and a half tunes, mid-tempo, decent power but no really blasting memories. (TY)
(Dekadenz Records, P. O. Box 245, SF 00181 Helsinki, FINLAND)

MANIMAL - LP

Not to be confused with the Ohio outfit, this Italian band presents fast, aggressive, utterly tuneless punk and HC in a suitably non-descript style. Tempos are fast, energy high -- it just doesn't connect. (SS)
(Carmelo Seminara, Via Portuense 600, 00149 Roma, ITALY)

MIELENHAIRIO - "II" EP

Their second release (first was a one-sided 7") this one flexing some muscle. The three A-side songs are slightly better than average pop punk, but it's on the flip where they really cut loose. Three more tunes, much more energeic, both thrashy and imaginative. (TY)
(No address, FINLAND)

NEW ROTeEKA - "Last Peace" EP

Excellent at both classic punk and thrashy punk. Lots of back-up singing adds to the more than adequate playing and production. An English feel . (TY)
(Neo Family Records, JAPAN)

NOBODY'S VICTIM - "Stand for Something or You'll Fall for Anything" cassette

A very strong HC release possessing a hefty amount of force and innovation. This has great words, an intense female screamer, and even a cool lyric booklet! Get this or eat eggplant! (WG)
(Ian, 6 Bittern St., Broadmeadows, 3047, Melbourne, Victoria, AUSTRALIA)

NO CUT - "Don't Look So Gloomy" EP

Real pounding beat and buzzsaw guitar, mid-tempo punk. While not remarkable, one tune, "Move Onward," is quite special, a catchy classic. (TY)
(KPP Records, JAPAN)

NOT MOVING - "Sinnerman" LP

Poppier than I remember their previous efforts, there's a lot psych guitar and feel here, though rarely crunching. With the female vocals, they at times sound like some early UK pop punk outfits on the rockier tunes. (TY)
(Spittle Records, ITALY)

PLASTIC DOLLS - "Blind Folded" LP

A refreshing yet rockin' departure from HC, reverting back to early punk's simplicity and yet maintenance of power. Just a drummer and guitarist who sings as well, this is rock'n'roll as it should be, thought there are a few limp tunes. (TY)
(Miarnzstraat 67[3], 1015 VC Amsterdam, HOLLAND)

SEX COMPLEX CLASS - flexi

A pulsating beat full of melodic musical structures pushing forth a steady pace with grinding vocals and good harmonizing. Very tight with a raw appeal for this three-piece from Japan, making a fun, enjoyable sound that sticks. Good guitar effects work with the right charm. Good stuff from the MCR label. (Pus)
(MCR Records, JAPAN)

SINIESTRO TOTAL - "Curndo Se Come Aqui?"

Pop punk and thrash owing to the RAMONES, DK'S, etc. SInging is way wimpy, but the music cooks at times. Afraid to know how tame the lyrics are. (TY)
(DKO Records, SPAIN)

SUICIDE - "Celebration" EP

One JOY DIVISION-type song, one decent punker, one tune in between. Well-produced but not especially remarkable. (TY)
(Captain Records, JAPAN)

UK JUNX - "Here to Stay" EP

So-so early English style punk. Four tunes, no real standouts, but not dragging either. (TY)
(Hawaguchi-Cho 1794-5, Hachiogi-Shi Tokyo-Tu, 193 JAPAN)

UNDERTONES - "There Goes Norman" cassette

90 minutes of melodic '77-ish punk with serious pop tendencies, especially on side two. About 1/4 is studio material, and is pretty "smooth." The rest is live, and packs a little more punch. Fair. (WG)
(Buzz's Vinyl Shack, 623 Federal Ave East #2, Seattle, WA 98102)

VARIOUS ARTISTS - "Beach Party" cassette

13 bands from all over the globe spew out their own brands of rapid noise. Sound quality varies and the POLISI VALTIO and LUDICHRIST cuts stood out from the rest of the pack. Good effort. (WG)
($3 to Punish, Profilv 18A NB, S-61200 Finspang, SWEDEN)

VARIOUS ARTISTS - "Kortatu, Cicatriz, Jotakie, Kontuz Hi!" LP

A four-band comp from the Basque region of Spain, containing three tracks each from the above named bands. The first is a peppy ska band -- decent. CICATRIZ rages with some fine punk, the best tracks here. The last two have some pretty unmemorable pop wave stuff. (TY)
(Sonua C, Cortes de Navarra 7, 4[0] , Dcha, Pamplona, SPAIN)

VARIOUS ARTISTS - "Son of Quincy" cassette

Ninety minutes of hardhitting music from 7 SECONDS, CANCEROUS GROWTH, SCARED STRAIGHT, and many more. Production and performances are generally good, so I bet even Jack Klugman will send for this! (WG)
($5 to Son of Quincy, 174 Old Bath Road, Cheltenham, Glos., GL53 7DR, ENGLAND)

WAR PAINTED CITY INDIAN - "Warning" EP

WPCI have a GBH meets PISTOLS sound, do both thrash and mid-tempo punk, are tight and occasionally surprise. Overall -- good punk. (TY)
(AA Records, JAPAN)

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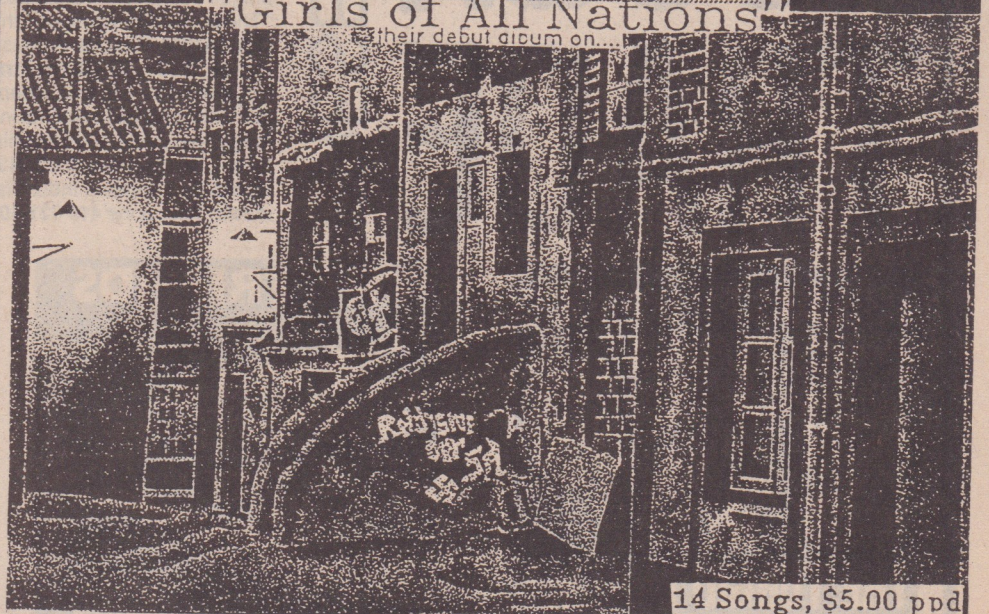

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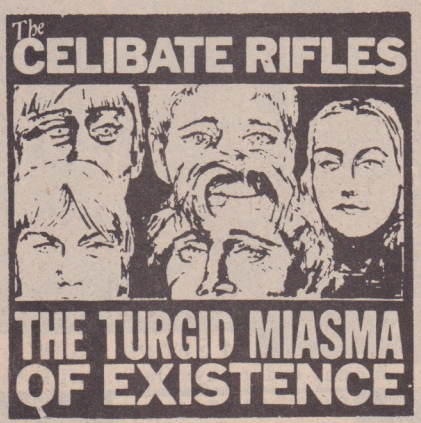
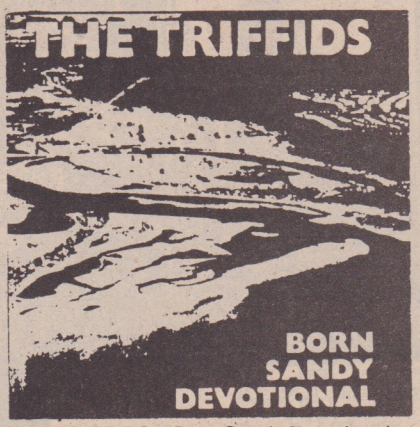


THE CELIBATE RIFLES—The Turgid Miasma of Existence



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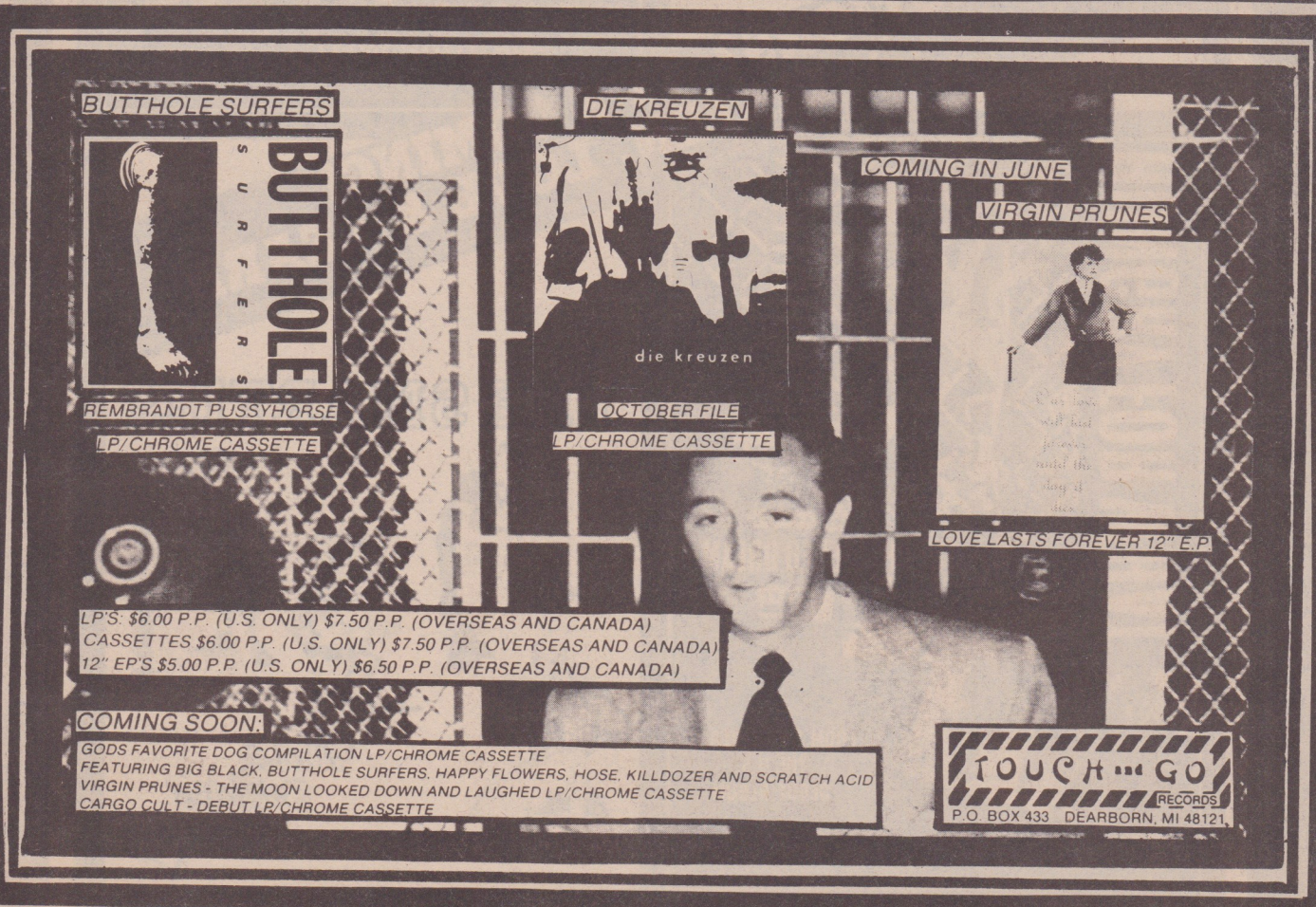

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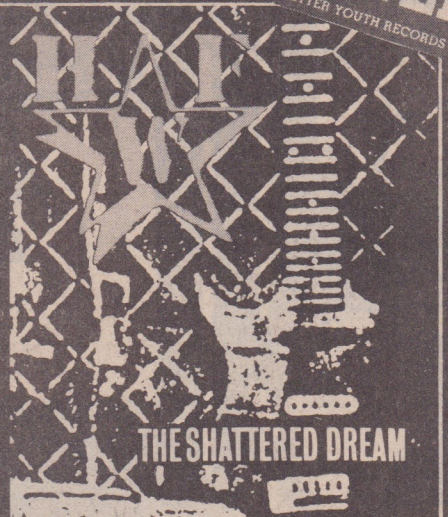

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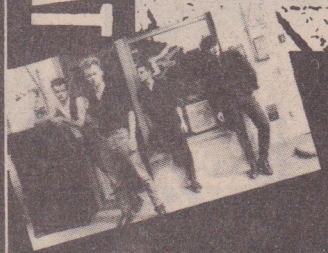

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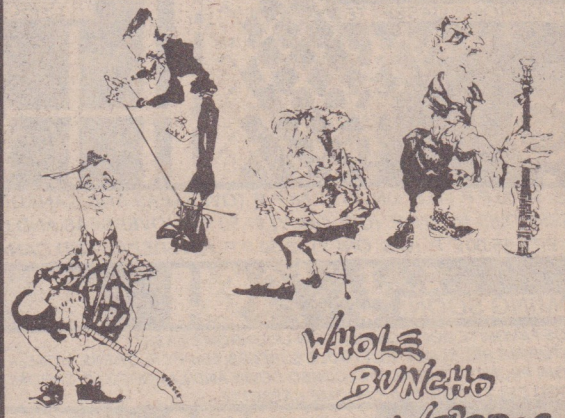

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